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3 parts + Proposals in 1 vol.

PROPOSALS

FOR THE

ESTABLISHMENT

OF A

Public Gallery of Pictures in London,

ADDRESSED TO THE

NOBILITY and GENTRY of the BRITISH EMPIRE,

AND PARTICULARLY TO THE

INHABITANTS of the METROPOLIS.

By **JOSEPH, Count TRUCHSESS.**

IT is universally admitted, that the only thing wanting to complete the splendor of the immense Metropolis of GREAT BRITAIN, is the Establishment of a regular Gallery of Paintings, open, under certain conditions, to all its inhabitants, and affording to the Artist and Amateur, desirous of instruction, the means of making themselves acquainted with all the Schools of Painting, by as complete a series as possible of the works of their successive Masters.

Count Truchsess possesses, as the sole remains of his former property, the most ample fund for such an Establishment, not merely the Cabinet of an Amateur, but a Collection equivalent to an assemblage of twenty such Cabinets, one of the most extensive and most complete Galleries of Painting in Germany; respecting the importance and selection of which, independent of the public reputation which it has so long enjoyed upon the Continent, the Proprietor has thought it incumbent upon him to produce, for the satisfaction of the inhabitants of this realm, the formal attestation of the Imperial Academy of Vienna, the reports given of it in several printed narratives of Travellers, and the unsuspected testimony of some English Artists and Connoisseurs, who have repeatedly examined this Collection at Vienna, and never without the most unequivocal marks of entire satisfaction.

These

These persons are, Lord Minto, late British Envoy to the Imperial Court of Vienna; Sir William Hamilton, for thirty successive years British Minister at Naples; Mr. Henry Thomson, R. A. and Mr. Robert Ker Porter, the Historical Painter, well known by the exhibition of several large works which he has executed. Count Truchsess may add the name of his Excellency the Chevalier de Lima, Minister Plenipotentiary of the Court of Portugal in this country, and formerly employed in the same capacity at Vienna. All these persons, with innumerable others, who have seen the Count's Gallery, publicly exhibited at Vienna, will unquestionably be ready to attest to whoever may desire it, that this vast collection, notwithstanding the vicinity of the Imperial Gallery, and the comparison with so many other valuable Galleries of the Sovereign Houses of Germany, is nevertheless an object of the first rank, and as such, attracts a no less concourse of visitors, and excites no less admiration than those.

It cannot therefore admit of a doubt, that a Gallery of this importance, value, and extent, if brought to London, and exhibited to the public in a suitable manner, would excite the most universal attention, and soon be considered as a National Establishment equally splendid and useful. But unfortunately, the Proprietor having lost, though a German, by the consequences of the French Revolution, the whole of his fortune, which was situated upon the left bank of the Rhine, and having been obliged to contend with ten years of war to save his Collection sometimes in one place, sometimes in another, no longer possesses the means of bringing it to London at his own expense, and satisfying for this purpose the claims for which it stands engaged at Vienna, unless assisted by the concurrence of others.

Count Truchsess had vainly hoped that he might accomplish this object, by offering in the way of Subscription, under conditions the best adapted to conciliate their entire confidence, the joint purchase of his Gallery, to an amount of a thousand pieces, to some of the principal Amateurs in London who had been named to him. He had shewn, in Proposals which he printed upon this subject, that a valuation of only seven hundred of his best Pictures, upon the lowest estimate, would give a sum much more considerable than that which he demanded for the whole; that therefore a great profit would infallibly result, from purchasing them on speculation, even upon this number alone; to which number of seven hundred of his best Pictures in Vienna, and some others already in London, he now confines his Proposals as presenting a so much more perfect and valuable Selection. But not having been able to distribute his former Proposals till towards the end of May last, this period was undoubtedly too late in many respects for them to produce their desired effects. The Count has been able to converse with only five or six of these Amateurs. Some were already going out of town; others, shewing him the small and already filled space to which their Cabinets were confined, expressed their disinclination to making any new purchases; and with regard to the principal object of the Count's wishes, that of seeing his Gallery form a permanent National Establishment, it can be no matter of surprise that none of these private Amateurs appeared sufficiently interested in the undertaking to subscribe to it, on account of the large sum which, among so small a number of Subscribers, must have been advanced by each, without his being indemnified by any proportionate advantage accruing exclusively to himself.

And in fact, with respect to an object of public utility and gratification, rather than of exclusive acquisition and possession, it can no way be the question, whether a man be himself an Amateur and Collector or not. Every person of education, taste, and fortune, who feels himself ever so little animated with a patriotic feeling for the honour of his country, is equally interested in it; and he will be the less inclined to refuse his con-

currence to the undertaking, if by extending the number of Subscribers to some thousands, the sum to be contributed by each becomes so small as to be scarcely an object to any.

From these considerations, Count Truchsess now addresses himself with confidence to the English Nation in general, and particularly to the Inhabitants of London, submitting to them a plan, which may be carried much more easily into execution. It would, indeed, be impossible for him, without sustaining too heavy a loss upon this last remnant of his fortune, to fix the total price of his Gallery at a lower rate than he has already done, namely, that of Sixty Thousand Guineas ultimately to be paid. However, a third of this sum would be sufficient to answer his engagements at Vienna, and enable him to remove his Pictures to London at his own expense. Accordingly, if among the immense number of the Inhabitants of London, added to those of all the rest of the Kingdom, there should be but ten thousand persons willing to remit the small sum of Two Guineas each into the hands of the Receivers hereafter named, the bargain for this important National Establishment shall then be considered as concluded, and immediately carried into effect; Count Truchsess solemnly pledging himself, in proportion as he shall receive this sum through the hands of the British Minister at Vienna, to deliver the seven hundred best Pictures of his Gallery, all select classical pieces, and a great part of them of the very first quality*, into the hands of such trusty agent, as the said Minister shall please to appoint, to take charge of them and accompany them to England without delay; the whole being done at Vienna under the inspection and verification of two painters, sworn appraisers of the Imperial custom-house, who have, in that capacity, the complete inventory of this Gallery deposited in their hands; and upon the arrival of the Pictures in London, the Count will likewise request that a second verification and registry of each piece may be made by two Professors of the Royal Academy, who will have the goodness to undertake this task.

Thus there can be nothing fallacious, ambiguous, or hazardous respecting these first two Guineas paid by each Subscriber. Count Truchsess will not receive any part of the money without at the same time delivering Pictures of a far greater value. As to the other four guineas, to be paid by each Subscriber, in order to make up the forty thousand guineas which remain to be furnished, the Count consents not to receive them, and that they shall not be paid by the Subscribers, till after all the Pictures shall have arrived in England; and at least a considerable part of them, according as a place can be found in the first instance for exhibiting them, shall have been seen by a sufficient number of Connoisseurs. But still, as it is impossible that all the Subscribers could meet together and be competent judges of them, Count Truchsess proposes, in order to avoid all prejudicial delay and dispute, to request the Royal Academy, and already makes it his earnest preliminary request to them, to appoint then

* Count Truchsess speaks here only of seven hundred of the best Pictures of his Gallery to be delivered in Vienna, in order to include in this number nothing but what is really classical, select, and consequently of sufficient importance to be imported into England: Nevertheless, the Count, whose interest it is to prevent to his Subscribers an object in every respect equivalent and even superior to the price which he demands for it, will add to these a number of other valuable paintings, which he has partly brought already from Dresden to London, and partly intends to have brought hither from different places; so that the Collection here offered will at any rate be an object of eight hundred Pictures in all, instead of seven hundred as above mentioned. This number not only exceeds double that of any individual Collection in this country; but it may also be proper to observe, that as the Electoral Gallery at Dusseldorf comprehends in all only 368 Pictures; and the 14 Saloons which properly constitute the Imperial Gallery at Vienna have only 747; the object in question, as it comprehends a larger number than either, may assuredly be considered of vast extent,

three or four of their Members to make an impartial and separate valuation of all the Pictures, and after having satisfied themselves of their worth, to certify it to the Public by a conformable declaration under their own signatures.

Thus Six Guineas will be the whole sum, two at the time of subscribing, and Four at a subsequent period, which each Subscriber will have to pay, and on no account any thing more; and since there may perhaps be persons who, notwithstanding their ample fortune, feel a repugnance against entering into a positive engagement for the future, Count Truchsess does not even wish to confine any individual strictly to the payment of these subsequent Four Guineas, in case there should be any persons who for unforeseen private reasons should choose to confine themselves, by means of the Two Guineas first paid, to a mere third of a Subscription share; the Count only reserving to himself the power, as is but equitable, of making up the deficiency by the admission of other Subscribers. Nevertheless it is to be understood, that every person who wishes it, shall be at liberty to pay down the Six Guineas at once, and immediately receive an acknowledgement in full for the whole. It is likewise free to every Lover and Patron of the Arts, and to every one who feels a patriotic interest in the honour which is likely to accrue to his country from such an undertaking, to take several shares at a time in this purchase. The profits of such surplus Subscriptions are not to turn to the advantage of Count Truchsess himself, as the Seller, who in no case claims more than Sixty Thousand Guineas, but it is immediately to be applied to the augmenting and bringing to greater perfection the Establishment in question. Moreover, any Individuals, or Societies, who, from a sentiment of liberality, may think fit to pay down the amount of several Subscriptions, without on that account claiming more than a single share, shall have their names particularly inscribed and handed down to Posterity as special Benefactors to the Design.

If it be asked, what particular advantages shall the Subscribers then enjoy? It will be sufficient to observe, that they will not only have the honour of being the first authors and creators of so useful and splendid a public Establishment, which as yet is entirely wanting in England, but the real property and absolute disposal of the Gallery by them established, will be entirely vested in their hands. The least advantage, therefore, which they might reserve to themselves in this respect would be, in Count Truchsess's opinion, that each Subscriber should receive for himself and his heirs, for ever annually, six or eight Admission Tickets, to be disposed of as he pleases. The Count would not venture to propose, that the Subscribers should reserve for themselves an indefinite free admission, because of the numberless abuses which would infallibly arise from the impossibility of their being all individually known; besides, the disparity between the gratification enjoyed by him who should choose to visit the Gallery a hundred times following, and him who visits it only once or twice a year with his family, would be too obvious; whereas a determinate number of Tickets places them all upon an equal footing, and, by the perpetuity of the right, ever constitutes a share capable of being ceded or transferred to others with profit. Accordingly, every person, whether Subscriber or not, (with the exception of Artists particularly favoured) who does not produce and deliver such a Ticket at the door, would have to pay a fixed admission price, equivalent to the importance of the object; and there can be no doubt but that the product of all the admissions would be sufficient, not only to defray the expenses necessarily attached to the support of such an Establishment, but that its surplus would form a new fund for its augmentation.

Now,

Now, two means of subsequently enlarging and improving this important National Establishment have already been pointed out; namely, the surplus of the Admission Money, and that which may be furnished by the liberality of those who shall pay more than one Subscription, without claiming, as they would undoubtedly have a right to do, more than a single share. But if, on account of the trifling sum to be paid by each, ten thousand Subscribers be required, in order to furnish the sum for the original purchase, why might there not be twenty or thirty thousand persons more in the United Kingdom, sufficiently liberal minded and patriotic, to concur in promoting this grand Establishment, all that they contribute being applied immediately to the purpose of carrying it to the highest possible degree of perfection? This addition of Subscribers will be prejudicial to no party, it will abridge no one's right, but will only render the Establishment itself more important, by enhancing its value, interest, and patronage. There will, however, be this difference, that the persons who, being in town, shall not have paid the first two Guineas before the first of October next, or, being at a considerable distance from London, shall not have paid them before the first of November, are not to be admitted amongst the number of Proprietors without paying Ten Guineas as the full price of the Proprietary Share, instead of Six. This then is likewise the final term to which Count Truchsess is unfortunately compelled by the circumstances of his situation, to limit his present Proposals, reserving to himself the right of withdrawing them, which he will not do without great regret, if, contrary to his sanguine hopes, they should not meet with sufficiently decisive success previous to the month of October next. But he flatters himself, that it is impossible they should not meet with it, since they offer the acquisition of so useful, so valuable, so honourable, and so desirable an object to a Great Nation.

Before proceeding further, it may be proper to mention another almost infallible source, whence the grand and useful Establishment here proposed may receive the most valuable augmentations. This is the hope, not to say the certainty, of several important donations which may accrue to it. It is well known, that the principal part of the British Museum, which at present is an object of universal admiration, was accumulated in this manner upon the original foundation of an Individual, adapted to excite a spirit of emulation in others. Thus it may be fixed that every individual, who, whether at its first Establishment, or at a subsequent period, shall contribute the gratuitous donation of a Picture of sufficient importance to be admitted and incorporated into this National Collection, shall not only acquire the right of a proprietary Associate, but likewise have his name inscribed to perpetuity at the foot of the Picture, as the liberal Donor of it. And, assuredly, British public spirit will not be wanting to embrace so favourable an opportunity of rendering itself conspicuous in the eyes of all Europe by so useful an exertion.

Let it not be imagined, since Count Truchsess speaks so much of the future augmentation of his Gallery, and himself points out such easy means by which it may be almost doubled, that this is an indirect avowal of its imperfection: On the contrary, it is on this very account, because his Gallery is really of the highest intrinsic value, already sufficient of itself to constitute one of the largest and most complete Collections in Europe, and because the Proprietor is conscious of having acquired a very extensive knowledge of what is requisite to carry such an Establishment to its highest degree of perfection, that he speaks in this manner. There are many Amateurs, who, having perhaps twenty fine Pictures, think they possess an invaluable treasure, and estimating their Cabinet solely according to the enormous price

price it may have cost them, are ready to maintain that it cannot be equalled, much less surpassed in the whole world. Count Truchsess is not one of this number; nor can the case occur in England, where, amongst so many private Collections of greater or less extent, there are indisputably a great many valuable Paintings, and even no small number of the first quality. But though Count Truchsess has not the vanity to hold out his Gallery as incapable of being extended and improved, he dares nevertheless assert with confidence, after having seen some of the most celebrated Collections in London, that, whilst he greatly admires, and is ready to do the most ample justice to the particular pieces of the highest excellence and value which they contain, not one of these private Cabinets, however valuable, can in any way be compared to that Collection which he offers to the Public, with regard either to the multitude of select Pieces, or the number of individual Paintings of the first rank. No one, it is presumed, can take offence at this assertion, since the plan upon which the Cabinet of the Amateur is formed, and the more extensive views upon which a Public Gallery is established, are widely different. The Cabinet of the Amateur frequently excludes a Painting, either on account of its form or its subject, which would be a capital piece for a Gallery; while many a Cabinet Picture would be rejected from a Gallery as too insignificant, especially if it were the performance of a Master generally accustomed to paint larger pieces, and more eminent for works of this kind. In the mean time Count Truchsess again appeals to the impartial testimony of those who have seen his Gallery, and who have convinced themselves, by ocular demonstration, that if the Sovereigns of Germany were the first, who, in the most flourishing period of the Arts, occupied themselves with forming large Galleries of Paintings, of sufficient importance to induce Englishmen to visit the Continent in order to admire them, it is not for any trifling matter, or for an assemblage of indifferent Pictures, that his Gallery holds a distinguished rank and reputation even among these, celebrated as they are.

The Count, therefore, ventures to repeat, that there is not a single Cabinet, or Gallery, as it is improperly called, in England, against which he cannot produce twice the number of *chefs d'oeuvre*, in their respective kinds, that it can; and still, after the deduction of these, his Collection would display a not less interesting series of more than a hundred classical Masters, which none of them possess.

That number alone does not constitute the merit of a Collection, Count Truchsess is sufficiently aware; but, on the contrary, he must observe that number, conjointly with excellency of the pictures, is requisite to constitute what truly deserves the name of a Gallery. In such an Establishment should be found a series of all the different Schools, with as many of their Masters as possible, the best specimens of each being selected, every Picture being in good preservation, and a very considerable part of them of prime merit; and this is what Count Truchsess offers and promises, not hesitating to assert, that England cannot elsewhere meet with a more complete assortment, or one better adapted for constituting the invaluable Ground-work of a truly Classical Gallery, which the union of all its Cabinets together, however valuable they may be, could not constitute. But, on the other hand, those English Cabinets present, with respect to the Masters who stand in the most general reputation in this Country, such excellent works, that, with the means above pointed out for acquiring some of these hereafter, the National Gallery here proposed may one day not only equal the Museum of Paris, since it will contain excellent specimens of the same great Masters, but even surpass it, considered collectively, with regard to the classification, order, and preservation of its Pictures. Besides, the *chefs d'oeuvre*

the Arts afford so extensive and so diversified a selection, that a Gallery will ever have reason to apprehend the competition and comparison with another; each is able individually to present objects, which no other possesses in the same degree of perfection, and which it would in vain endeavour to equal on its part. Hence the interest and admiration which each excites; and certainly the English Gallery, if established upon the basis, and conducted upon the views here pointed out, would be inferior to no one, if not the first in the World.

In presenting this point of view, which is by no means chimerical, to persons who know all the importance of the Arts, and consequently cannot fail to wish, that the highest degree of perfection may be given to a National Establishment begun upon this subject; it is undoubtedly to be regretted, that Count Truchsess has, on the other hand, reason to fear, that in the immensity of the Public to whom he addresses himself, he may meet with a number of persons less active, less enterprising, or, if he may be allowed the expression, more timid, to whom his project will appear too vast and complicated to be carried into execution.

There may be persons, therefore, so much prejudiced against every kind of new Establishments, as to say to themselves and to others: What need have we of a Public Gallery of Paintings in London? We have Paintings enough in England, and even Paintings of the very first quality, upon which the Artist may, if he please, improve himself, without on that account having recourse to the present offer; besides, how bring together ten thousand persons willing to contribute their money in this gratuitous manner, for a General Establishment? It is the business of the Parliament to form it, and to supply the costs, if it be convinced of its public utility; and this it may always do whenever it thinks proper. Then, where could be found in London a place sufficient, not only to contain to the amount of a thousand Pictures, but likewise to admit such a vast concourse of visitors as they would draw together, since the Admission Tickets of the Subscribers alone would amount to Sixty Thousand?

In order to answer all these apparent objections as briefly as possible, Count Truchsess will only appeal to some universally acknowledged matters of fact. In the first place, he himself is very ready to admit that a vast treasure of Paintings is diffused throughout England, especially since the commencement of the late war. But it is also universally known, that all these Pictures are dispersed in private Cabinets, a great part of them isolated in country seats at a distance from London, and all in private houses, to which the Artist, the Amateur, and the Public cannot obtain access without great difficulty, and most frequently not at all. But were it even much more easy to obtain access to them than it is, after numberless vexatious solicitations, a man would still be obliged to spend a whole year in travelling from place to place, in order to see them. It is therefore impossible that the able Artist should choose to sacrifice the best part of his time in visiting so many different places till he accidentally meets with some Paintings proper to be studied by him, and still less would he be permitted to examine and copy them at his ease. It must therefore be admitted, that all these objects of the Art are totally lost to the Public.

This is the reason why, as is no less universally known, the Establishment of a Public Gallery of Painting has already been often wished and proposed by the Royal Academy, and warmly supported by the concurrence of persons of the highest distinction, not Amateurs or Collectors themselves, but strongly convinced of the happy influence which the fine Arts have in the eyes of the enlightened Observer, upon the universal refinement of taste, and improvement of social commerce. It is therefore not an object entirely restricted

in its utility to the Painter, still less one of mere luxury and splendour, but insomuch as all the Arts and Sciences mutually aid each other, an object of the first rank among these. Hence the most flourishing period of Italy under the Medicis, and in all other countries, where we consult the history of their most illustrious æra. But were it considered merely as an object of luxury and splendor, it is almost inconceivable, that the Capital of Great Britain should so long have suffered the reproach of strangers for being entirely destitute of it to the present day; insomuch that several celebrated authors have even ventured to assert, that the English, on account of their Northern Climate, were void of sense and capacity for the fine Arts.

It can only be considered as an elusory method of setting aside an useful undertaking to say, that it must be left entirely to the Parliament. The Imperial Parliament of Great Britain, occupied with the more important business of the State, may frequently wish an Establishment, without having time, or being able, on account of the appropriation of the public money to other purposes, to take an active interest in it, under the circumstances of the moment, or to give it its support, until it has arisen by the exertions of private Associations. Thus most of the great Undertakings in London, Hospitals, Schools, Libraries, Literary and other Societies, owe their origin to the contributions of opulent Individuals, not to Grants of the Public Money. And here more particularly there is a great difference between presuming, that the Imperial Parliament of Great Britain, which justly considers itself as the strictest Trustee of the National Contributions, should think proper, after ten years of war, to expend at once Sixty Thousand Guineas in the purchase of Pictures; and supposing, that enough of the opulent Individuals of England may be willing to disburse the trifling sum of Six Guineas, ultimately to be paid, and at first even Two Guineas only, in order to become the Creators and perpetual Co-proprietors of a valuable and National Establishment.

Nor ought it to be imagined, that the opportunity for acquiring a treasure of this kind will ever be present, and may be embraced whenever it shall appear desirable; on the contrary, if neglected at one moment, it may be for ever irrecoverable. Count Truchsess here begs leave to mention the example of Lord Orford, who proposed the purchase of his valuable Collection of Paintings to the English Nation, and as his Proposal did not meet with success in this country, afterwards sold them to Russia. This fact has been mentioned to the Count by several Englishmen, as an irreparable loss ever to be regretted by the Nation. His offer, of still more extensive importance, is in some measure in the same predicament. It required the combination of all the extraordinary circumstances of the present period to induce him to make it; and if his present Proposals do not meet, in less than two months and a half, sufficient hope of success, the same imperious situation of affairs will compel him, greatly against his wish, to adopt different measures. His Gallery will then cease to exist in its collective state, and will be for ever irrecoverable. He leaves to those who have seen it, to declare whether this will not be a loss to the Arts, ever to be regretted; as they will be very ready now to testify, that England can no where else find a more classical combination of all the Masters requisite for constituting the ground-work of one of the greatest and most complete Galleries in Europe.

Thus, the object in question being an Establishment so useful and honourable, Count Truchsess entertains too high an opinion of the British Nation, to despair of finding in it ten thousand persons sufficiently public spirited to join in promoting the design; and as little can he doubt, that ten, nay twenty thousand will be found to concur in extending and perfecting it to the highest possible degree. When, in turning over the Court Guide, he finds

eleven thousand names of persons of rank and fortune, inhabitants of Westminster alone; and when he sees in the Directory the names of respectable and opulent persons to the amount of double that number in the City, independent of all the other Inhabitants of the three Kingdoms; can he for a moment suppose that this united Empire, conjointly with its immense Capital, will not furnish ten thousand persons willing to subscribe the sum of Six Guineas each towards an undertaking so useful and desirable for the whole Nation? To judge of the facility of obtaining the concurrence of a great number of persons in the same design, not to mention the many magnificent Foundations established by the simple means of voluntary contributions, we need only consider the example of the Lotteries of Great Britain. The English State Lottery alone, exclusive of the Irish, has required the annual sale of Sixty Thousand Tickets at seventeen guineas each; and these, either in whole tickets or shares, have been disposed of, year after year, among more than two hundred thousand persons, a great part of them belonging to the most indigent class of the people. It may be objected, that these persons were allured by the expectation of gain: Granted; but these expectations of gain have been disappointed in thousands and millions of instances, and consequently must have deterred a much greater number from risking their money upon such a chance. This is not the case with the object here proposed: Six Guineas only are to be ultimately paid by Individuals of the most opulent class; and the design proposed will be immediately carried into execution, with a proprietary and perpetual Right vested in the Subscribers, as soon as only a third of the subscription money shall have been paid.

To form a list of these ten thousand Subscribers, and collect their votes as occasion may require, there will be no difficulty; for as soon as a person, wherever he may reside, has paid the first two guineas to a trusty Receiver whom he knows, he then becomes one of the Proprietors; and this Receiver, transmitting the money lodged in his hands, together with a distinct specification of the names and address of the persons by whom it is paid, to either of the banking houses in London hereafter mentioned, these names and addresses will be entered, together with their respective sums, according to alphabetical order, in their registers, and a printed acknowledgement will be delivered to each Subscriber. When the time is come for paying the remaining four guineas, it will be announced either in the public Papers, or by circular Letters; and as each Subscriber pays the full amount of his Subscription, it may be marked with the utmost ease against his name in the list, and he will receive a receipt for the whole, which will be valid for as many entire Subscriptions, and constitute the definitive title of each to a perpetual proprietary right. Should it afterward be necessary to collect the votes of the Proprietors in London, for any deliberation that may occur, this may be done, as in so many other cases, either according to the quarters of the town, or by parishes; the Proprietary Members residing in such or such a parish meeting together, and appointing one or two Delegates to deliberate, and form resolutions in their names, with similar Delegates of the other quarters. In this manner they may afterward appoint a Receiver of their Funds, an Inspector and Keeper of their Gallery; in a word, whatever relates to the Establishment belonging to them, all, without the least difficulty or confusion; it being free to the absent Members to substitute whoever they may think fit among the Proprietors that are present, as they will always have it in their power to know them; since their names will not only be inscribed in their Catalogues, but will also be publickly printed, as the first Authors, Founders, and Proprietors of the Establishment here mentioned.

A much more substantial objection is the difficulty of finding a place in London sufficiently extensive for establishing and exhibiting such a Gallery; and, in fact, Count Truchsess's Gallery, notwithstanding the most rigorous selection of the pieces, is such as to require, at least, eight or ten adjoining saloons. It would be absurd to parcel out such a Collection by placing a hundred Pictures in one part of the town, and a hundred in another, in ten apartments hired for that purpose: It would not only be impossible to procure such for any money; but, were it even possible to procure them at a vast expence, nothing in this case would be complete: On the contrary, it may be confidently asserted, that the first Gallery in the world would be in some sort annihilated, were it necessary to seek it in this manner in ten different places. To obviate this real difficulty, Count Truchsess could find no resource but in his own activity. Hence, at the first moment of his attempting to propose the purchase of his Gallery to a small circle of Amateurs, he had looked out for a situation for it, and had hopes of one extremely advantageous. The plan, according to which this situation was to be laid out, had already been seen and approved by one of the Architects of the Royal Academy; and the Count had not the least doubt of being supported in his undertaking, as, independent of the temporary Exhibition of Pictures, it afforded other means sufficient not only for paying the interest, but also for gradually refunding the capital embarked in it. He has still greater reason to form the same hopes; and the same plan may yet more easily be executed, when it is in some measure a great part of the public itself that acquires the property of the Gallery in question, in order to form of it a permanent National Establishment. Count Truchsess would then be able to pursue, with certainty of success, the means requisite for obtaining the situation which he has in view; and should he obtain it, he engages to furnish immediately for two successive years, at his own cost, the necessary saloons, adapted in the best possible manner for exhibiting the Gallery sold by him; having no doubt, that, after this period has elapsed, the collective Proprietors will, by the different means above mentioned, have realized a sufficient capital to defray these expences themselves, either by paying him an adequate annual rent, or by purchasing his building at its original cost.*

The necessarily very extensive building which would here be required, in order to constitute eight or ten large adjoining saloons, obviates, *eo ipso*, the more specious than real objection which has been made respecting the impossibility of finding any where room for so large a concourse of people as would be drawn together. Suppose the tickets issued to Subscribers amount to sixty thousand. Be it so: The Museum at Paris, perhaps too indiscriminately accessible to every body at the time when it was first opened, was visited not by sixty thousand persons only, but by more than six hundred thousand, within a few months. As to the present case, it is very evident, that the sixty thousand tickets, which are to be given to the Subscribers, will probably be used in reality, with few exceptions, only by the ten thousand Proprietors themselves. Dividing this number by the days of the year, excluding Sundays and holidays, it will not amount to more than three and thirty persons a day, not six individuals for every hour during which such a Gallery can and ought to remain open to the Amateurs, consequently not a single person for each saloon. Let

* In like manner Count Truchsess gratuitously offers his services, for classing, arranging, and exhibiting the Pictures, till the Proprietors are able to have a meeting, and take charge of it themselves. The Count does not mean by this to intrude himself with any arbitrary authority; for, as long as his personal services may be necessary, it is his intention to do nothing without the advice and assent of some of the Members of the Royal Academy, deputed by it for the purpose.

then each Subscriber visit it six times in a year, and boldly reckon forty or fifty thousand persons more, who shall pay for admission, their multitude being distributed among so many different days, hours, and separate saloons, this whole formidable number becomes a very trifling matter. So far from creating a crowd, it will be scarcely perceptible in such a building.

Finally, to remove all ground for distrust, nothing remains but to assign a reason, why Count Truchsess has so earnest a desire to sell his Gallery in England, rather than to offer it in separate portions to different Courts of Europe, or to sell his Pictures, piece by piece, wherever it may be, with the probability of still greater profit. To this Count Truchsess will answer first, by mentioning a motive which is evident through all that he has said and proposed: This is, the desire of seeing his Gallery preserved in its integrity. Thirty years of his life have been employed in collecting these Pictures, while placed in circumstances the most favourable for bringing them together. His object from the beginning was, to form upon a systematic plan a Classical Public Gallery of Paintings for his own country. Compelled at length to make a sacrifice of it, he asserts with truth, that his regret at relinquishing the possession of this valuable part of his property is nothing, in comparison with what he should feel at seeing it dismembered and dispersed for ever. It was very far from being his intention to sell his Gallery before the period of the French Revolution. Since this period, during and after ten years of a war disastrous to the whole world, he could hardly entertain the hope, that any Sovereign would purchase the whole of such a Collection at once; especially considering, that independent of motives of economy, most of the Courts to which he could have applied have Galleries already formed. Each of these, consequently, would only wish to make the partial purchase of the works of some Masters, in which they are defective. England alone, therefore, being the only country in Europe totally destitute of a Public Gallery of Paintings, is so circumstanced as to require it, and has indeed long since expressed a desire for such an Establishment; while its inhabitants, who are generally opulent, can produce in a very short space of time, and in a manner scarcely felt, the sum necessary; a sum that many a Sovereign has it not in his power to spend, or would at least hesitate to draw out of his treasury.

Count Truchsess will add another very essential reason. However great the profit from a sale of his Collection in separate lots might be, Circumstances do not permit him, without assistance from others, to do this otherwise than at Vienna, and by public auction. In this case, every thing depends upon the chance of a more or less considerable concourse of amateurs; it certainly ought to produce a much larger sum than what is here demanded, but the success is uncertain. Local circumstances also exist, which are extremely disadvantageous to this method. At Vienna, more than any where else, houses and lodgings are extravagantly dear and confined: scarcely any of the persons of distinction there expending any thing on the Arts, after a war which has been so ruinous to them; the collecting of Pictures is chiefly restricted to a less opulent class of Amateurs, each of whom could scarcely allot one or two small cabinets to them; and all these would choose, and indeed are obliged to collect only small Pictures. Hence it would be in vain to offer such persons, even at the lowest price, the finest work of Raphael upon a large scale; they would undoubtedly admire it, but most of them would answer, that they should not know what to do with it, or where to place it. Now, Count Truchsess's Gallery certainly contains a great number of Cabinet Pieces of the first excellence; but then it has also an equal number of large Paintings, which constitute precisely the chief ornament of a regular Gallery; and with respect to the large works of a capital Master, it may always be

said

said, that performances upon a small scale in some sort vanish, as of far inferior consequence. Accordingly this number of large, and certainly the most valuable paintings, might fetch no price, not only at Vienna, but even at any other place, where the Purchaser must be the private Collector, whose views are limited by the small space of a mere Cabinet: this is clearly an injustice to the Arts; though fortunately it is amply compensated in the eyes of the true Connoisseur, by the large Galleries, wherever they exist. Besides, it is to be observed, that a regular Gallery, however valuable it may be in detail, has, like a Cabinet of Medals, a Collection of Engravings, of Natural History, or a Public Library, double the value in its complete collective state: Dismembered, it is no longer the same thing; the circumstance whence it derives its highest value has ceased to exist, though the dispersed pieces of which it was composed are still in being.

Count Truchsess thought it incumbent upon him to give this simple and true account of all the reasons which have led him to make the present Proposals, in order to avoid every shadow of distrust, which too many schemes proposed by foreigners may naturally excite in the mind of an Englishman, who may justly think it no less a point of honour than of prudence, not to suffer himself to be duped out of his money, were it even a sum so trifling as, upon other occasions, he would hardly have thought worth consideration. Count Truchsess has conceived it therefore his duty to produce testimonies, and propose forms of proceeding, whereby no one will be exposed to any risk; and to speak throughout all this business with that frankness, truth, and sincerity, which are equally decorous to both parties. Besides, the Count may observe, that he is not an Adventurer, nor his Gallery a chimera. Known for a long time to the Imperial Minister at London, and to a number of Englishmen of the first rank and distinction, who have visited the Continent; related to several great houses in Germany, and holding there an honourable public character; arrived in England, with abundance of recommendations to persons of the first nobility, presented at Court, and he may say, received in the most gracious manner by their Majesties, to whom the name of his family and his dignified station were not unknown, he is not an obscure person; and still more, he dares flatter himself, that all, who are particularly acquainted with him, will gladly do justice to the uprightness of his moral character.

This, indeed, would not be sufficient to remove all doubt, that Count Truchsess is not mistaken, like many other Amateurs, respecting the authenticity and worth of his Pictures; but then his Gallery would not have so widely extended a reputation upon the Continent, and even in this country; the Imperial Academy at Vienna, which is very circumspect in its declarations, would not have given it the favourable attestation, which the Count has deposited in the hands of Messrs. Ransom, Morland, and Co. where any one who applies may inspect it; the narratives of several travellers would not have mentioned it in such high terms of admiration as they have bestowed upon it; nor would he himself have appealed with such confidence to the testimony of several English Artists and Connoisseurs, whom he has named for this purpose in the first page of this Address. He has likewise brought some Pictures into this country, not taken from his Gallery at Vienna, but part of a new acquisition designed to augment it; and though these specimens were too few in number to make a public exhibition of them, the majority of the Painters of the Royal Academy, with some other Connoisseurs, who have seen them, will be ready to attest, that Count Truchsess is not a Collector who gives erroneous names, or ascribes imaginary worth to his Pictures, but that they are very distinguished performances of the respective Masters, all in the highest preservation; and he can with confidence affirm, that the same will be found to be the case with

with the seven hundred other Pictures, which he has engaged to bring from Vienna. As he requires the prompt assistance of others to prevent their being dispersed, his interest, his honour, and his predominant passion for the Arts, engage him not only to fulfil the just expectations of the Purchasers, but even if possible to surpass them.

But though the Subscribers would certainly be justified in forming a less opinion of the value of an object not yet before their eyes, it is impossible they should be duped with respect to their first Two Guineas, advanced from motives so honourable to themselves. Count Truchsess, therefore, conscious of the integrity of his own motives, and resting upon the sincerity with which he addresses them, lays claim to some preliminary confidence on their part, with respect to so small a sum; and as it is of importance to the interests of both parties, that the Pictures should arrive before the beginning of next winter, he hopes and intreats their speedy support. Should it happen, contrary to his expectation, that the Subscription here proposed is not filled up, either at present, or after his Pictures shall have been seen and examined in London, it will be undoubtedly a great misfortune for the Arts, but no one will lose even the little money he has advanced. For, in this case, the Pictures which constitute the immediate security for the first Subscribers will be publicly sold, and his Trustees will return to each the amount of his Subscription. Thus all shadow of distrust will be removed from whatever cause it may arise.

Nothing more, therefore, remains to be done, than to name the persons who, in conformity with these Proposals, will act as Trustees; and Count Truchsess has the pleasure to announce, that they are Messrs. Herries, Farquhar, and Co. No. 16, St James's Street; Messrs. Hammersleys, Montolieu, and Co. No. 76, Pall Mall; Messrs. Ransom, Morland, and Co. No. 56, Pall Mall; and Mr. Thomas Coutts and Co. No. 59, Strand; Bankers of the first eminence, who have had the goodness to take charge of this business. All the houses here named will receive the Subscription Monies which may be transmitted to them; and receipts, signed by them, will authenticate to each Subscriber his right as a Proprietary Associate. Nevertheless, as it is indispensably requisite that there should be a central point for the definitive Collection of all the Subscriptions, the last named of these houses, viz. that of Mr. Thomas Coutts and Co. has engaged to take charge of it; and into this house others will be requested to pay every week, or every fortnight, the money received by them, subjoining an accurate account of the persons from whom it has been transmitted, that their names may be inscribed alphabetically in the general register; Mr. Thomas Coutts and Co. having to dispose of the successive sums they receive, according to the terms of the Contract here proposed, so as to promote its most speedy execution.

But whilst he mentions, in preference, these four banking houses, to which he has had occasionally the advantage of being recommended, and which, on that account, have shewn him this particular mark of interest, Count Truchsess, nevertheless, requests and authorises all the other Banking houses in London, and those of the three kingdoms, wherever they may be, to act as the Promoters and Receivers of the Subscription here proposed by him. At the same time, every other person, of whatever rank or condition, who is sufficiently patriotic to interest himself in the useful Establishment in question, may act in the circle of his acquaintance, as the Collector of their Subscriptions, and, if necessary, give them provisional receipts for the payments; it being only requisite afterwards to transmit, through their correspondents, the money thus received, to the nearest banking house, or directly to one of the four houses in London above named, from which they will receive the formal receipts required for each of the Subscribers,

Not

Not only may every person of condition and respectability thus become the voluntary Promoter and Collector of the Subscriptions, but Count Truchsess makes it his earnest entreaty to them, thus to use their interest among their connections, friends, and acquaintances, wherever they may find opportunity: In like manner, he also requests the Ladies, of whom in this country so many are distinguished for a highly cultivated taste and skill in Painting, to interest themselves in this object, of such great importance for the Arts, and to support it with their patronage and solicitation. It is only by a prompt, active, and in some sort general concurrence, that it will be possible to carry this Undertaking immediately into effect; and no one need apprehend, that the Subscriptions may become too numerous; since, whatever may exceed the amount of 10,000, would only tend to give the object still greater importance, extent, and perfection.

Count Truchsess particularly addresses himself to the numerous persons of rank and opulence, who leave London during the Summer season to reside in the country, in order to solicit their prompt personal Subscription, and their active Patronage and Support of his Design with others. It would undoubtedly have been desirable, that circumstances had permitted Count Truchsess to wait for their return to town; but independent of the necessity which urges him to have a positive decision before this period; it is also evident, that, if the Subscriptions were deferred till the commencement of the next Winter, it then would be impossible to have the Pictures transported by the most proper way, that of the Elbe, until very late in the succeeding Spring, when the company would already have again begun to leave town, so that a whole year more would elapse before the Pictures in question could have been seen and judged of to the satisfaction of the Subscribers. Besides, they may read and decide for themselves in the country, as well as if they were already returned to London; for it will be utterly impossible for them to see the Gallery in question, except in proportion as the Subscriptions shall be filled up, so far as to enable Count Truchsess to deliver it.

Certainly, the greater part of the English Nation might say that they do not know Count Truchsess, and that they have never heard of his name, nor his Gallery mentioned. No matter: it is not to him they subscribe and pay their money, it is to well known Banking Houses of the first respectability in London, and these houses know the Count personally, and are satisfied of the truth of all that he asserts: Accordingly, any Correspondent may answer the same purpose of information, security and confidence, just as well as if they were present. But, on the other side, the Count also will know the names of all his Subscribers, and especially of those who have had the goodness to contribute more particularly by their recommendation, activity, or direct participation, to the speedy success of the Establishment by him proposed; and he solemnly protests to all and each, that, both on his own account, and out of love to the Arts, their names shall not only be publicly printed, but they shall also remain indelibly engraven on his heart, with the most grateful sense of this so distinguished mark of their confidence and interest in his Design.

JOSEPH, COUNT TRUCHSESS,
Of *Zeyl-Wurzach*, Grand Dean of the Cathedral of *Strasburg*, and Canon of the Metropolitan Chapter of *Cologne*.

London, July 31, 1802.

A

CATALOGUE

OF THE

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Lastly—If any Lots remain uncleared after the Time limited, the Deposit-money shall be forfeited, the Lots re-sold, and the Deficiency, if any, together with the Charges, to be made good by the Defaulters in the present Sale.

CATALOGUE.

FIRST DAY'S SALE,

THURSDAY the 27th of MARCH, 1806, at Twelve o'Clock.

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>Molyn</i>	1	Landscape with Caravans, and Travellers	326
<i>Van Cuylenburg</i>	2	The Interior of a Grotto, with Nymphs Bathing	140
<i>German</i>	3	Two Portraits of Children	775
<i>Saenredam</i>	4	The Interior of a Saloon, <i>highly finished</i>	85
<i>P. Van Bloemen</i>	5	A Herdsman attending his Flock	415
<i>De Vries.</i>	6	A View on the Banks of a River, with the Ruins of a Tower, <i>the reflection on the water admirably managed</i>	399
<i>Campitelli.</i>	7	A Fox tearing a Goose	638
<i>S. Rosa.</i>	8	A Pair of Cavern Scenes, with Banditti Figures, <i>elegant compositions and spiritedly painted</i>	605
<i>G. Hamilton.</i>	9	A Spaniel Dog, with Dead Game and Hunting Equipage ..	12
<i>Everdingen.</i>	10	A Romantic Landscape with a Torrent of Water ..	86
<i>Ravenstein.</i>	11	Portrait of a Scholar	348
<i>Spielaberger.</i>	12	Solomon's Idolatry	17

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			Old Numbers of the Exhibition Catalogue.
	LOT.		
P. Mireveldt.	13	Portrait of a Prince of Nassau	349
H. Brosamer.	14	Portrait of a Man, with a Latin Inscription, 1526. <i>A curious specimen of the master</i> ..	816
J. Both.	15	View on a River, with a Cataract	337
F. W. Tamm.	16	Dead Game	80
Segers.	17	The Madona and Child, &c. in a Circle of Flowers, <i>in fine preservation</i>	400
Wabbe.	18	Portrait of Himself	780
L. Krahe.	19	Head of an Apostle, and Companion	2
Mander.	20	The Israelites beseiging Jericho, and Companion....	776
H. Berkheyde.	21	The Peasant, and his Lawyer, <i>highly finished</i>	421
D. Van Bergen.	22	An Italian Scene, with Cattle and Figures.....	230
Ditto	23	The Companion.....	230
Lingleback	24	The <i>Piazza di Spagna</i> at Rome, with a Variety of Figures	146
Keller	25	The Interior of a Church	120
H. Schoenfelder.	26	The Flagellation of Christ	79
Van Dalen.	27	Portrait of Himself, with his Wife and Child, <i>painted with great truth</i>	462
Verboom.	28	A mountainous Landscape, with Figures, by <i>Lingleback</i>	351
A. Snellinck.	29	The Four Elements, <i>elaborately finished</i>	125
Bylaert.	30	Christ washing the Feet of his Disciples.....	324
Mommers.	31	A Market for Vegetables..	310
A. B. D.	32	A mountainous and woody Landscape, with a <i>Mono- gram</i>	441
F. F. Franck.	33	Moses smiting the Rock	75
Solemacker.	34	A Landscape with Figures, and Horses watering at a Spring.....	297

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>Van Vliet.</i>	35	The Interior of a Church	311
<i>D. U. Bt.</i>	36	A Landscape minutely finished, with a Monogram ..	320
<i>Megan.</i>	37	A Forest Scene, with Figures	398
<i>Ditto.</i>	38	The Companion	
<i>J. Jordaens.</i>	39	Job visited by his Friends, <i>finely coloured</i>	394
<i>Wouwermans.</i>	40	A Landscape, with <i>menage</i> Horses exercising	356
<i>H. Franck.</i>	41	The Passage of the Red Sea	313
<i>De Wael.</i>	42	Fighting for the Standards, <i>spiritedly touch'd</i>	457
<i>Ditto.</i>	43	The Companion, <i>of equal merit</i>	—
<i>L. Bramer.</i>	44	The Adulteress before Christ	298
<i>Bout & Bodwys.</i>	45	A mountainous Landscape, with a Pilgrimage	318
<i>D. Calvert.</i>	46	The Judgment of Paris	742
<i>M. De Meyer.</i>	47	A View of Scheveling, with a Variety of Figures, <i>a brilliant and interesting picture</i>	127
<i>Orizonti.</i>	48	A Landscape, with a distant View of the Vatican at Rome	294
<i>Ditto.</i>	49	The Companion	—
<i>W. Romeyn.</i>	50	A Landscape with Cattle reposing	174
<i>Vanderneer.</i>	51	A Winter Scene, with Figures Skaiting	90
<i>Jan. Jordaens.</i>	52	The Passage of the Red Sea, <i>a grand composition, painted with great spirit</i>	382
<i>Ehrenberg.</i>	53	A grand Architectural Scene, with the Angel Tobit, and his Father	434
<i>L. Cranach.</i>	54	Christ Crucified, <i>a curious specimen</i>	784
<i>Van Asch</i>	55	A Landscape, with a River and Figures	526
<i>P. Laura</i>	56	Pigmalion embracing the Statue, and Bacchus and Ariadne, <i>gracefully composed</i>	575

	LOT.		Old Numbers of the Exhibition Catalogue.
L. Giordano.	57	An Allegory on the Origin of Man, <i>capital</i>	831
F. Barocceo.	58	The Nativity	576
F. Monti.	59	A pair of Battle Pieces	614
Bonvincino.	60	The Adoration of the Magi; <i>the works of this esteemed master are very rare</i>	616
M. Ricci.	61	Architecture and Figures, a pair	623 & 587
Craesbeck.	62	An Interior, with Dutch Boors, one playing the Bag-Pipe, <i>very fine</i>	229
Carpione.	63	A Bacchanalian Revel	566
Van Oost.	64	Philemon and Baucis entertaining the Gods	358
J. Both.	65	A View of a Grotto on the Road to Ponte Lamentana, <i>in his best manner</i>	309
Giorgione.	66	Portrait of a Man in a Pelisse, <i>fine</i>	560
A. Castelli.	67	The Battle of the Israelites, <i>painted with great spirit, and brilliancy of colouring</i>	610
Ditto.	68	The Companion, of <i>equal merit</i>	—
A. Tempesta.	69	A Landscape with Figures and Cattle, <i>a tasteful composition</i>	611
Honthorst.	70	Christ on the Mount of Olives, <i>fine</i>	286
J. Lys.	71	Dalilah cutting off Sampson's Locks	81
J. De Witt.	72	A Flemish Festival, <i>one of his best pictures</i>	252
M. Angelo.	73	The last Judgment, with folding Pannels, "School of,"	828
Quellinus & Brughel.	74	The Adoration of the Magi, in a Circle of Flowers, <i>an interesting and high finished picture</i>	385
C. Ferri.	75	Peace concluded with the Sabines, <i>fine</i>	625
L. Boulagne.	76	Cupid in Triumph, surrounded with Nymphs and Tritons, <i>a graceful composition, exquisitely finished</i>	667

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>Tilborgh.</i>	77	A Fete in a Dutch Village, <i>the different characters expressed with accuracy, and painted in a pleasing tone of colour</i>	219
<i>Grunewald.</i>	78	The Life of Christ in Twelve Compartments, <i>an extraordinary effort of the early period of the Arts</i>	824
<i>H. Schoenfelder.</i>	79	Dido Expiring on the Pile, <i>finely drawn and beautifully coloured</i>	8
<i>Moucheron.</i>	80	A grand Italian Scene, View of Tivoli, with Figures, <i>by Berchem, capital</i>	216

THE END OF THE FIRST DAY.

SECOND DAY'S SALE,

FRIDAY the 28th of MARCH, 1806, at Twelve o'Clock.

	LOT.		Old Numbers of the Exhibition Catalogue.
J. Vandermeer.	81	A Herdsman and Flock	178
Van de Venne.	82	Four Pictures representing Boors Quarrelling	725
Van Goyen.	83	A View on the Banks of a Canal.....	737
S. Ricci.	84	Cincinnatus recalled to the Command of the Army, a <i>spirited sketch</i>	647
De Heuss.	85	A View of Monte Oreste, near Civita Castellana, an <i>elegant specimen</i>	218
Van Lijn.	86	A Halt of Travellers at an Inn Door	433
De Wael.	87	The Tribute Money, <i>highly finished</i>	445
S. Rombouts.	88	A Forest Scene, and Figures.....	177
Vandermyn.	89	A Flower Piece, <i>highly finished</i>	410
Baugin.	90	Cupid.....	810
Poorter.	91	History of Chrisias and Callirhoe, <i>finely preserved and finished, equal to G. Dow</i>	342
Palcko.	92	Christ at the House of the Pharisee, and Companion <i>tastefully composed</i>	45

	LOT.		Old Numbers of the Exhibition Catalogue.
Michau.	93	Landscape and Figures	133
Ditto.	94	The Companion	
Graedt.	95	A Forest and Cattle	170
C. Schutt.	96	A Groupe of Geniis flying, <i>spirited</i>	251
Kuyp.	97	The Adoration of the Shepherds	280
J. Brughel.	98	A small Landscape, with a Holy Family, <i>a high finished and pleasing picture</i>	88
F. W. Tamm.	99	Fruit and Flowers, and Companion	152
L. Garzi.	100	Christ bearing the Cross, <i>a graceful and expressive picture</i>	893
Pfeyl.	101	Portrait of Margaret Dottels, 1621	34
Wick.	102	The Four Evangelists, with their Emblems	323
E. De Witte.	103	The Interior of the Cathedral at Haerlem, <i>very fine</i> ..	332
C. De Witte.	104	A View of the Ruins of Adrian's Villa at Tivoli	403
A. Blomaert.	105	The Baptism of Christ	92
Thülden.	106	Herodias with the Head of St. John	341
Lange Peter.	107	A Fish Market, <i>drawn and painted with great truth and force of effect</i>	763
Ditto.	108	The Companion, <i>of equal merit</i>	
Solimeni.	109	An emblematical Picture of the Seasons and Ele- ments, <i>gracefully composed</i>	584
Balestra.	110	Abraham prostrating before the Angels	571
Patelle.	111	An elegant Italian Scene, with Figures, <i>very fine</i>	818
Momper.	112	A mountainous Landscape	83
Ditto.	113	The Companion	
Marienhoef.	114	The Adoration of the Magi	514

Old Numbers of the Exhibition Catalogue.	LOT.	Old Numbers of the Exhibition Catalogue.
G. De Crayer.	115	A Family kneeling before the Tribunal of Christ, <i>capital</i> 187
Vander Uylt.	116	A View in Ancient Rome..... 512
T. Wyck.	117	A Landscape, with a Sea Port and Figures..... 407
Van Kessel.	118	A Landscape, with a Bleaching Ground, <i>very fine</i> .. 516
Rottenhamer.	119	The Judgment of Paris, <i>highly finished</i> 121
Rubens.	120	Head of an antient Philosopher, <i>finely coloured</i> 414
Rembrandt.	121	Landscape and Figures, <i>painted with great effect</i> 411
Craesbeck.	122	Two Boors regaling..... 249
Ruysdael.	123	A Landscape and Figures, <i>a charming little picture</i> 475
J. F. Beich.	124	A Landscape, with Tobit and the Angel 57
Ditto.	125	Ditto with the Angel and Elias, the Companion..... —
S. Conca.	126	St. Nicholas healing the Wounded, <i>tastefully composed</i> <i>and chastely coloured</i> 483
J. Fyt.	127	Two Dogs fighting, <i>spirited</i> 135
P. Sneyders.	128	View of a Villa, with Figures on Horseback, <i>a pleasing</i> <i>picture</i> 214
Versurer.	129	Sea Piece, (<i>Moon-light</i>) <i>fine effect</i> 467
Hans Hulsmann.	130	King David penitent..... 69
L. Giordano.	131	Diogenes taught to dispense with his Cup..... 486
Berkheyde.	132	A Place in the City of Cologne 183
J. Molenaer.	133	Peasants at Dinner, <i>a pleasing picture, spiritedly painted</i> 273
Trevisani.	134	Four Martyrs at the Pillar 490
S. Bourdon.	135	The Purification of the Virgin..... 668
Romanelli.	136	Cupid asleep, <i>a charming picture, the drawing, colour-</i> <i>ing, and general effect, not inferior to Guido</i> 894
Slingeland.	137	A Dutch Gentleman enjoying his Pipe, <i>highly finished</i> 291

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>S. Van Goor.</i>	138	The grand Cascade at Tivoli	519
<i>Aldergraff.</i>	139	The Portrait of a Bourgomaster, and his Wife	811
<i>Van Voort.</i>	140	Burgers diverting themselves in the Country, and Companion	495
<i>Subleyras.</i>	141	Cupid and Psyche, <i>the effect of light finely managed</i> ..	707
<i>Mayering.</i>	142	A view of Italy, with Figures	520
<i>Kalf.</i>	143	Emblems of Vanity, <i>painted with great force of effect</i>	527
<i>G. Hoet.</i>	144	An Interior of a Sick Chamber	220
<i>M. Ricci.</i>	145	A pair of Landscapes and Figures	558
<i>J. H. Roos.</i>	146	Figures and Cattle around the Ruins of Palazzo <i>Imperiale, a pleasing and interesting picture</i>	10
<i>Ditto.</i>	147	The Companion, <i>of equal merit</i>	
<i>Arelino.</i>	148	The Virgin appearing to St. Clara	528
<i>Bassan.</i>	149	Our Saviour at the House of Martha	601
<i>G. Lairese.</i>	150	The Union of the Saints in Heaven, <i>a grand composi- tion, clear and brilliantly coloured</i>	1
<i>L. Giordano.</i>	151	Sampson betrayed to the Philistines, <i>finely composed, and vigorously coloured</i>	833
<i>H. Holbien.</i>	152	The Descent from the Cross, <i>highly finished</i>	782
<i>Mignon.</i>	153	A singularly high-finished picture, representing the Banks of a River, with Flowers, Insects, &c. <i>in fine preservation</i>	157
<i>A. Durer.</i>	154	The Adoration of the Magi, <i>a curious and high finished picture</i>	825
<i>Rubens.</i>	155	The Conversion of St. Paul, <i>a spirited sketch</i>	205
<i>Spagnolet.</i>	156	St. Andrew, <i>full of expression</i>	488
<i>Holbien.</i>	157	Portrait of Martin Luther, <i>painted in his best manner</i>	29

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>Q. Matzys.</i>	158	A set of Sacred Subjects with folding pannels	826
<i>P. Veronese.</i>	159	The Marriage in Canaan, <i>capital</i>	609
<i>Rembrandt.</i>	160	A Woman sitting with her Child asleep, <i>painted with all that magic force of effect and truth of colouring, for which this great master was so justly esteemed</i>	359

THE END OF THE SECOND DAY.

THIRD DAY'S SALE,

SATURDAY the 29th of MARCH, 1806, at Twelve o'Clock.

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>Old Teniers.</i>	161	Revels of Witches	181
<i>Vleughel.</i>	162	The Continence of Scipio.....	204
<i>Van Helmont.</i>	163	An Interior, with Dutch Peasants	429
<i>Ditto.</i>	164	The Companion	
<i>C. De Harlem.</i>	165	Benjamin and his Brethren detained	142
<i>P. Quast.</i>	166	A Pair, the Sportsman and Companion	235
<i>Klomp.</i>	167	Cattle grazing near a Farm House	477
<i>Begyn.</i>	168	Huntsman and Dogs reposing	376
<i>P. Bredael.</i>	169	A View of a Village, and Companion.....	130
<i>J. Jorduens.</i>	170	The Purification of the Virgin.....	186
<i>Van der Bent.</i>	171	Mercury and Argus, capital	431
<i>G. Flink.</i>	172	The Golden Age, a pleasing composition	44
<i>Backhuysen.</i>	173	A Sea Storm, with Shipping, fine.....	237

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>W. Van Niculand</i>	174	A Sacrifice to Fortune, from the different Classes in Life, a curious specimen, elaborately finished, and finely preserved	207
<i>Natoire.</i>	175	A Bacchanalian	648
<i>Pottgiesser.</i>	176	Portrait of a Man in his Morning Gown, fine	46
<i>Oever.</i>	177	Brutus's Villa at Tivoli	455
<i>Ditto.</i>	178	Cassius's Villa at Ditto	518
<i>G. Lairese.</i>	179	Judith with the Head of Holofernes, very fine	195
<i>Pinas.</i>	180	The Judgment of Midas	274
<i>Clara Verbeck.</i>	181	A pair of small Landscapes and Figures	448
<i>J. Miel.</i>	182	A Landscape, Figures and Cattle, highly finished	224
<i>Van Huyssum.</i>	183	A beautiful Italian Scene, very fine	240
<i>Ditto.</i>	184	The Companion, of equal merit	
<i>Brower.</i>	185	Boors Drinking	426
<i>Van Vliet.</i>	186	A Subject from Tasso, capital	285
<i>J. Weenir.</i>	187	Birds of Prey attacking Poultry	443
<i>Moucheron.</i>	188	A View of Amerino, near the Park of Chigi, not far from Rome	91
<i>Verelst.</i>	189	Flowers	450
<i>Mille.</i>	190	A View in Italy	649
<i>Genaro.</i>	191	Flora	540
<i>Brughel.</i>	192	Victory of the English over the French, highly finished	193
<i>Piazzetti.</i>	193	Abraham going to Sacrifice his Son Isaac	541
<i>F. Bol.</i>	194	Venus and Adonis	305
<i>F. L. Neefs.</i>	195	St. Peter delivered out of Prison	422
<i>B. Wittig.</i>	196	Christ among the Doctors, the effect of light admirably managed	36

Old Numbers of the Exhibition Catalogue.	LOT.		Old Numbers of the Exhibition Catalogue.
<i>Verchuring.</i>	197	A Battle piece	307
<i>Ryckaert.</i>	198	A Cobler in his Work-Shop, <i>very fine</i>	395
<i>J. Hackert.</i>	199	A View in the Pyrenees	301
<i>S. Bourdon.</i>	200	Christ on the Mount of Olives	711
<i>Hugtenburg.</i>	201	Setting out for the Chace	95
<i>Ditto.</i>	202	The Companion	—
<i>F. Mieris.</i>	203	An Interior, with an Old Woman in Conversation with a Girl, a beautiful cabinet picture	271
<i>Lembke.</i>	204	A Battle, near a Forest, <i>spirited</i>	762
<i>Moojaert.</i>	205	The Parable of the Labourers in the Vineyard	264
<i>Van Uden.</i>	206	A Forest Scene	171
<i>A. Sacchi.</i>	207	The Head of an Apostle, and Companion	529
<i>Furini.</i>	208	Magdalen	550
<i>Beerenstraaten.</i>	209	A View of Scheldt near Antwerp, a clear and pleasing picture	236
<i>Megan.</i>	210	A woody Landscape	360
<i>Cavedone.</i>	211	Christ appearing to the Virgin	634
<i>Arigone.</i>	212	Medea's Revenge on Jason	637
<i>C. De Crayer.</i>	213	Portrait of a General, <i>very fine</i>	281
<i>A. Ostade.</i>	214	A Philosopher in his study, <i>highly finished</i>	114
<i>B. Boulogne.</i>	215	Thetis, Nymphs, and Tritons, <i>very fine</i>	650
<i>Hugtenburg.</i>	216	A Battle Piece, <i>spirited</i>	185
<i>Beaufort.</i>	217	St. Lewis on his Death Bed	671
<i>B. Boulogne.</i>	218	The Judgment of Paris	692

	LOT.		Old Numbers of the Exhibition Catalogue.
H. Muller.	219	Belshassar's Feast, <i>the effect of light finely managed</i> ..	52
Snellinck.	220	The last Judgment, in Three Compartments, <i>a singular picture of the master</i>	759
Vandyck.	221	Christ on the Cross, <i>correctly drawn and beautifully coloured</i>	210
B. Peruzzi.	222	The Adoration of the Magi, <i>a curious specimen of that early period</i>	537
Le Moine.	223	Christ appearing to the Magdalen	651
Ditto.	224	The Companion	—
J. Jordaens.	225	The Holy Family, with St. Joachim and St. Ann ...	371
Pillemont.	226	A Grotto Scene	630
Ditto.	227	The Companion, a Storm at Sea	—
Rigaud.	228	Portrait of Louis the Fourteenth	710
A. Caracci.	229	St. Catherine of Siena	546
C. Du Jardin	230	Mendicants receiving Alms at the Gate of a Convent	735
Orizonte.	231	A View in a Forest, on the Road to Albani	743
D. Van Deelen.	232	The Interior of a Dutch Church, <i>the effect of light finely managed</i>	748
Antique.	233	The Tower of Babel, <i>an elaborate performance</i>	750
Honthorst.	234	Baucis and Philemon, Entertaining the Gods	766
S. Ruysdael.	235	A Skirmish of Cavalry, on the Borders of a Forest, <i>very fine</i>	211
C. Schwartz.	236	The Descent from the Cross, <i>truly capital</i>	760
Vandyck.	237	The Discovery of Achilles, <i>a spirited and brilliant picture</i>	344

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>Vanderhelst.</i>	238	Portrait of a Merchant of Cologne, <i>fine</i>	386
<i>Guido Cagnacci.</i>	239	Lascoon and his Sons, <i>finely composed and correctly drawn</i>	591
<i>Correggio.</i>	240	St. Catherine and Angels, <i>gracefully composed, the character of St. Catherine admirably portrayed; the whole harmoniously coloured: a desirable and ele- gant picture</i>	577

THE END OF THE FIRST PART.

Old Numbers of
the Edition
Catalogue

Lot

Portrait of a Merchant of Cologne, fine 238
Landscape, fine 239
Landscape and his Sons, finely composed and correctly
drawn 240
St. Catherine and Angels, gracefully composed, the
character of St. Catherine admirably portrayed;
the whole harmoniously coloured: a desirable and
good picture 241

THE END OF THE FIRST PART

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Lastly—If any Lots remain uncleared after the Time limited, the Deposit-money shall be forfeited, the Lots re-sold, and the Deficiency, if any, together with the Charges, to be made good by the Defaulters in the present Sale.

CATALOGUE.

FIRST DAY'S SALE,

THURSDAY the 24th of APRIL, 1806, at Twelve o'Clock.

LOT.

Old Numbers of
the Exhibition
Catalogue.

<i>G. Hondekoeter.</i>	1	A Picture of Fish	228
<i>V. Fischer.</i>	2	St. Francis de Paula.....	21
<i>W. Dieterich.</i>	3	A Portrait of a Young Man with a Golden Chain....	28
<i>L. Stern.</i>	4	The Baptism of Christ	62
<i>Piedmont.</i>	5	A View in Italy.....	93
<i>Dainxeroers.</i>	6	Flowers	101
<i>Troger.</i>	7	Virgin, Child and Angels	99
<i>Grebber.</i>	8	Portrait of a Man dressed in Black, 1612.....	771
<i>Unterberger.</i>	9	The Descent of Æneas into Tartarus	102
<i>H. Holbien.</i>	10	A Monk holding a Book	117
<i>Fergusson.</i>	11	A Partridge and other Dead Birds	808
<i>R. Savary.</i>	12	The Creation with a variety of Animals	138
<i>F. Halls.</i>	13	Hamlet with Yorick's Skull	397

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>V. Kessel.</i>	14	A View of a Lake	476
<i>Le Nain.</i>	15	A Child reading	471
<i>Jan. Hackert.</i>	16	A Landscape with St. Jerome	755
<i>German.</i>	17	Two Portraits of Children	778
<i>Zasinger.</i>	18	St. Barbara beheaded, 15th Century	788
<i>S. De Vlieger.</i>	19	Sea Calm and Fishermen	239
<i>Blomaert.</i>	20	Head of an Old Man	242
<i>C. Zachtleven.</i>	21	A Landscape with Sheep and Goats	460
<i>Pacheco.</i>	22	A Young Man with Spectacles	619
<i>Watteau.</i>	23	Rural Amusements. <i>A pleasing picture</i>	654
<i>Van Reyn.</i>	24	Portrait of an Antient Elector of Treves	279
<i>H. Van Vliet</i>	25	An Interior of a Church, <i>painted with great effect</i>	126
<i>Van Aelst.</i>	26	A Partridge with Hunting Equipage	416
<i>A. V. C.</i>	27	Nymphs and Tritons with a <i>Monogram</i> , 1638	440
<i>Breemberg.</i>	28	View of a Grotto with a Magdalen	449
<i>Ditto.</i>	29	Paris and Oenone	505
<i>Muziano.</i>	30	Christ on the Cross	545
<i>Pellegrini.</i>	31	Adam and Eve driven out of Paradise, <i>well composed</i> ..	557
<i>Passeri.</i>	32	Portrait of the Painter's Daughter	574
<i>Calabrese.</i>	33	A Man going to play on the Flute. <i>A pleasing picture,</i> <i>well drawn and coloured</i>	612
<i>Seybold.</i>	34	Portrait of Himself with a Snuff Box	56
<i>Vroomans.</i>	35	Serpents and Insects in a foliage, <i>exquisitely finished</i> ..	276
<i>Torenvliet.</i>	36	A Man playing on a Lute and a Woman singing	268
<i>Verendael.</i>	37	A Wreath of Flowers and a Medallion, <i>highly finished</i>	290
<i>Porbus.</i>	38	A pair of Portraits	296

	LOT.		Old Numbers of the Exhibition Catalogue.
L. Bramer.	39	An Interior of a Grotto with a Sacrifice to Diana.....	317
Beeldemacker.	40	A Hunting Piece	339
F. Bol.	41	Portrait of a Woman, <i>fine</i>	340
S. Merian.	42	Flowers	798
Van Mechlen.	43	The Body of Christ brought to his Mother. <i>A curious specimen</i>	802
Chavannes.	44	A pair of Landscapes with Cattle and Figures. <i>The scenery interesting and pleasing</i>	812
M. Schoen.	45	Two curious antique Pictures—Sacred Subjects	817
Bibiani.	46	Sea-port and Architecture. <i>A pleasing picture</i>	891
G. Kneller.	47	Portrait of Lord Albemarle, <i>spiritedly painted</i>	50
G. Bemmcl.	48	A Landscape.....	104
Ruthard.	49	A Leopard in a Den surprised by a Lion	275
Graesdorp.	50	The Israelites at the Foot of Mount Horeb	278
Swaneweldt.	51	A Landscape with Figures. <i>A pleasing and interesting picture</i>	321
Vandyck.	52	Portrait of Vandyck's Mother.....	331
Haansberg.	53	Nymphs Bathing	353
P. Neefs.	54	The Interior of a Gothic Church, <i>highly finished</i>	424
F. Micris.	55	Portrait of a Young Dutch Lady.....	452
Gorafalo.	56	Madona and Child, <i>very fine</i>	578
L. Giordano.	57	Delilah cutting off Sampson's Locks, <i>capital</i>	837
Corazza.	58	A pair of spirited Battle Pieces	896
C. Veronese.	59	Judith Attiring	904
Bassano.	60	Christ dispersing the Buyers and Sellers out of the Temple, <i>finely coloured</i>	639
Molyn.	61	A Landscape	388

Old Numbers of
the Exhibition
Catalogue.

	LOT.		
Momper.	62	A View of a Lake	447
Pfeyl.	63	Portrait of Baron de Gail, 1626	41
Ditto.	64	The Companion, Maria Muisgen, 1626	41
I. F. Beich.	65	A Landscape with Figures and Cattle. <i>The scenery romantic and grand, painted with great spirit</i>	24
Ditto.	66	A Landscape with Fishermen, <i>of equal merit</i>	68
Vanderhelst.	67	A Portrait of a Spanish Nobleman, <i>very capital</i>	241
Mompon.	68	A View of the Terrace near the Palace of the Hague ..	225
Palemedes.	69	A Conversation. <i>The variety of characters finely expressed,—a pleasing picture</i>	375
Honthorst.	70	Cimon nourished by his Daughter. <i>Painted with a fine effect and harmony of colour</i>	418
Weenix.	71	Dogs snarling, <i>painted with great truth to Nature</i>	420
Rubens.	72	Abraham receiving the Bread of Melchisedech.— <i>A grand composition, painted in a rich and harmonious tone of colour</i>	232
Vander Cabel.	73	Sea-port with Figures. <i>The scenery beautifully grand and touched with great delicacy and spirit</i>	*249
Annib. Caracci.	74	The Assassination of Pompey, <i>capital</i>	613
Fyt.	75	A Mastiff chained. <i>A truly capital performance, painted with a spirit of pencil and brilliancy of colour that would do honour to Rubens</i>	82
Guido.	76	A Magdalen and Angels, <i>very fine</i>	590
Hondekoeter.	77	A Poultry Yard. <i>The various Birds painted with great truth to nature. This is one of his high finished and capital pictures</i>	504
P. Neefs.	78	An Interior of a Gothic Church at Antwerp. <i>The perspective and precision of the Architecture is inimitable, the whole elaborately finished</i>	89
Ditto.	79	A ditto—the Companion, <i>of equal merit</i>	89

Old Numbers of
the Exhibition
Catalogue.

LOT.

- Rembrandt. 80 Children entertaining their Parents with a Serenade,
in a rich, clear, and harmonious tone of colour.—
The picture is rendered highly interesting, it being one
of the largest of this inimitable Artist's hand, and at
the same time being painted with all the delicacy of pen-
cil and finishing of his cabinet easel pictures 277

FRIDAY THE 21ST OF APRIL, 1805, AT THREE O'CLOCK.

THE END OF THE FIRST DAY.

M. Green	81	An imaginary picture of the building St. Charles's	278
M. Hurebail	82	Portrait of a Soldier	279
H. Hamilton	83	A Partridge and other Small Game	280
Enoch	84	Stanza Medallions	281
Van Rye	85	Portrait of an Artist, Elmer of Meuse	282
Van der	86	Portrait of a Woman	283
Devere	87	Silver Vase and Fruit	284
Nether	88	A Day with Mary	285
Allegory	89	Portrait of a Woman	286
Wagner	90	Portrait of a Woman	287
Schuy	91	Portrait of a Woman	288
Wagner	92	Portrait of a Woman	289
V. L. Duff	93	View of the Sea and Mountains	290
Wagner	94	Portrait of a Woman	291

SECOND DAY'S SALE,

FRIDAY the 25th of APRIL, 1806, at Twelve o'Clock.

Old Numbers of
the Exhibition
Catalogue.

LOT.			
D. Graan.	81	An Allegorical Picture, on the Building St. Charles's Church, at Vienna	145
M. Mireveldt.	82	Portrait of a Scholar.....	141
G. Hamilton.	83	A Partridge and other Dead Game.....	160
Poorter.	84	Eloisa Meditating.....	223
Van Reyn.	85	Portrait of an Antient Elector of Mentz	206
Voorhout.	86	Autumn and Pomona	333
Caldara.	87	Silver Vase and Fruit	898
Netcher.	88	A Boy with a Hawk	30
Aldegraf.	89	Portrait of a Woman	73
Wagner.	90	Joseph and Potiphar's Wife	118
Schoof.	91	Sand Hills near Scheveling	123
Porbus.	92	Portrait of Himself	128
J. V. Daele.	93	View of the Sea and Fishermen	134
Lucks.	94	Dead Game and Cat	161

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>Knoller.</i>	95	Jacob's Vision of the Ladder	167
<i>Everdingen.</i>	96	Interior of a Forest with a Rock	169
<i>Vanderveldt.</i>	97	Cow and Sheep, <i>highly finished</i>	202
<i>Livens.</i>	98	An Old Beggar leaning on a Stick	257
<i>Backereel.</i>	99	A woody Landscape and Figures	266
<i>Egmont.</i>	100	Portrait of the Painter's Wife playing on the Lute....	258
<i>Le Nain.</i>	101	Peasants régaling	713
<i>Van Bassen.</i>	102	The Interior of the Sixtin Chapel, at Rome	744
<i>Antique.</i>	103	Transactions in Human Life	753
<i>Toussin.</i>	104	A Landscape with Mercury and Argos	758
<i>Du Fraye.</i>	105	Two Portraits.— <i>Pastels</i>	822
<i>F. Snyders.</i>	106	A grand Landscape with a Man on Horseback	836
<i>Panini.</i>	107	Architecture and Warriors	839
<i>D. Brandi.</i>	108	Sheep near Ruins	844
<i>Pynacker.</i>	109	A Landscape with a Beech Tree in the Fore-ground ..	347
<i>Thielen.</i>	110	Flowers and Medallion.....	357
<i>Van Vliet.</i>	111	Three Boys examining a Piece of Coin	383
<i>Houbraken.</i>	112	St. Peter delivered by the Angel	384
<i>Vroomans.</i>	113	A Fruit and Flower Piece with a Bird's Nest.....	456
<i>L. da Vinci.</i>	114	A Salvator Mundi.....	554
<i>B. Lutti.</i>	115	Cain's Malediction	564
<i>Cazes.</i>	116	St. Peter healing the Lame	656
<i>Waterloo.</i>	117	The Mill of Waterloo	463
<i>A. Caracci.</i>	118	St John the Baptist	482
<i>Titian.</i>	119	The Madona and Child with Angels and Saints—a <i>sketch</i>	606

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>Tempesta.</i>	120	Landscape, Figures and Cattle	626
<i>A. Rosi.</i>	121	The Genius of Victory	643
<i>Cavedone.</i>	122	St. Catherine buried by Angels	645
<i>S. Bourdon.</i>	123	A small Mountainous Landscape	720
<i>De Vos.</i>	124	Two Dogs watching an Object at a Distance	438
<i>Wynants.</i>	125	A Landscape and Figures. <i>A beautiful and highly finished picture</i>	507
<i>G. M. Crespi.</i>	126	The Resurrection of Christ	624
<i>J. Heiss.</i>	127	The Departure of the Israelites from Egypt	19
<i>A. Ostade.</i>	128	An Old Woman Sitting	150
<i>Rembrandt</i>	129	Portrait of a Young Man	247
<i>Spreuwe.</i>	130	An Interior with an Old Woman	352
<i>Vandyck.</i>	131	A Young Man dressed in Black	436
<i>Teniers.</i>	132	A Landscape and Figures	497
<i>Castiglione.</i>	133	St. John beheaded in Prison, <i>finely coloured</i>	539
<i>Vander Helst.</i>	134	Portrait of a Prince of Nassau	522
<i>Pordenone</i>	135	Susannah brought before Daniel	582
<i>Fratrel.</i>	136	Portrait of a Canon of Strasburg	662
<i>Ciro Ferri.</i>	137	Vestals attending the Sacred Fire	900
<i>Schidone.</i>	138	St. John the Baptist in the Desert	485
<i>Lairesse.</i>	139	Sophonisba receiving the Poison, <i>highly finished</i>	13
<i>Rembrandt</i>	140	Portrait of a Dutch Lady	437
<i>Fyt</i>	141	A Dog and Game	508
<i>F. Monti.</i>	142	A Battle Piece	633
<i>Ditto.</i>	143	The Companion	633

Old Numbers of
the Exhibition
Catalogue.

	LOT.		
<i>Baroccio.</i>	144	Portrait of a Duke of Urbino	635
<i>Borgognone.</i>	145	A Battle Piece	724
<i>Ditto.</i>	146	The Companion	724
<i>Lange Peter.</i>	147	A Market Piece. <i>Painted with great truth and force of effect</i>	763
<i>Ditto.</i>	148	The Companion, <i>of equal merit</i>	763
<i>Wooton.</i>	149	A large Hunting Piece	765
<i>R. Ruysch.</i>	150	A Flower Piece with Insects	502
<i>G. Lairese.</i>	151	The Fall of Phæton, with his Sisters lamenting his Death, <i>capital</i>	11
<i>Vanderhelst.</i>	152	Portrait of a Dutch Magistrate dressed in Black Velvet, <i>very fine</i>	408
<i>Mignon.</i>	153	Still Life, <i>Painted with great truth, & exquisitely finished</i>	5
<i>Ant. Caracci.</i>	154	A Magdalen in a Landscape, <i>well composed and finely coloured</i>	567
<i>G. Dow.</i>	155	The Pan-cake Woman. <i>A high finished cabinet picture</i>	377
<i>Vanderwerf.</i>	156	Christ Crucified, <i>with the Virgin Mary and St. John at the Foot of the Cross, exquisitely finished</i>	365
<i>Teniers.</i>	157	An Alchymist in his Elabotary, <i>touched with great spirit and delicacy</i>	184
<i>Guercino.</i>	158	Susannah and the Elders, <i>finely composed, and painted with great spirit and effect</i>	573
<i>Ruysdael.</i>	159	A romantic Landscape with a Cataract, <i>Painted in his best manner. A clear and brilliant picture, in perfect condition</i>	209

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>Vandyck.</i>	160	Madona and Child. <i>A pleasing composition, the character of the Infant Jesus truly beautiful; the whole is painted with a firm and spirited pencil, and coloured with richness and harmony</i>	269

THE END OF THE SECOND DAY.

Old Numbers of
the Exhibition

303	.....	Pen and Ink	173	.....	Copy
333	.....	Portrait of a Man	174	.....	G. Cooper
31	.....	A Horse and Dead Game	175	.....	J. H. Rose
372	.....	A Landscape and Figures	176	.....	Son
303	.....	A Man being introduced to a Lady	177	.....	J. Van Leden
338	.....	A Sketch of Cavalry	178	.....	Maria

THIRD DAY'S SALE,

SATURDAY the 26th of APRIL, 1806, at Twelve o'Clock.

334	.....	A Market of Horses	180	.....	Hofman
307	.....	An old Man putting on his spectacles	181	.....	Treasury
302	.....	A Sea Port with Ships at Anchor	182	.....	Treasury
303	.....	Landscape View of the Rhine, with Fishes	183	.....	M. Koster
330	.....	The Conquest of Sicily	184	.....	Van Nieu
30	.....	Portrait of himself with a Child	185	.....	Portrait of himself with a Child

Old Numbers of
the Exhibition
Catalogue.

LOT.				
Conialee.	161	The Entrance into a Forest	741	
Rembrandt.	162	Portrait of a Woman, (<i>School of</i>)	772	
Heimbach.	163	Christ washed by Angels after the Flagellation, 1658..	800	
G. K.	164	Portrait of a Man in black Satin, 1651	314	
Momper.	165	A Winter Landscape	729	
Antique.	166	The Paths to Virtue and Vice	746	
Heinz.	167	St. Martin dividing his Cloak, 1600	805	
Stevens.	168	Fruit	821	
	169	A pair of Landscapes and Figures	849	
D. Crespi.	170	A Beggar sitting	865	
D. Brandi.	171	A Dog near a Well	867	
Alsloot.	172	A Winter Landscape	884	

Old Numbers of
the Exhibition
Catalogue.

	LOT.		
<i>Coyvel.</i>	173	Pan and Syrinx	903
<i>G. Coques.</i>	174	Portrait of a Man	233
<i>J. H. Roos.</i>	175	A Hare and Dead Game	31
<i>Sonè.</i>	176	A Landscape and Figures	272
<i>L. Van Leyden.</i>	177	A Man being introduced to a Lady	303
<i>Marse.</i>	178	A Skirmish of Cavalry	328
<i>P. Minveldn.</i>	179	Portrait of a Prince of Naussau	332
<i>Hondius.</i>	180	A Market of Herbs.....	334
<i>Tassaert.</i>	181	An old Man putting on his Spectacles	367
<i>Verscurer.</i>	182	A Sea Port, with Ships at Anchor	392
<i>H. Zachtleven.</i>	183	Landscape, View of the Rhine, <i>highly finished</i>	393
<i>Van Veen.</i>	184	The Continenence of Scipio	886
<i>Scybald.</i>	185	Portrait of himself with a Pallet	56
<i>Baudiz.</i>	186	A dead Roe-Buck, Fox, and Birds	158
<i>Momper.</i>	187	A Landscape, view'd through a Grotto	175
<i>W. Mieris.</i>	188	A Woman with a Bunch of Grapes	198
<i>Breydel.</i>	189	A pair of Battle Pieces	248
<i>Mostard.</i>	190	Christ, St. Peter, and St. John	263
<i>Fratrel.</i>	191	A Madona with a Child asleep	715
<i>Van Kiek.</i>	192	Fruit suspended	517
<i>Bertin.</i>	193	The Crucifixion. <i>A sketch.</i>	716
<i>M. De. Vos.</i>	194	The Brazen Serpent	751
<i>Vinckebooms.</i>	195	A Landscape, View of a Village	754
<i>C. de Heem.</i>	196	Fruit suspended	524
<i>Wabbe.</i>	197	An Interior of a Kitchen	756
<i>Ruysdael.</i>	198	A romantic Landscape with a Water-fall	222

	LOT.		
Robert.	199	A pair of Architectural Scenes with Figures	876
Murillo.	200	A Holy Family	854
Loppes.	201	A pair of Flower Pieces	901
C. de Harlem.	202	Christ reclining on the Cross	189
Coningh.	203	A pair of Still Life Pieces	215
Keyser.	204	Three Children	259
Asselyn.	205	A Landscape, the Entrance into a Forest	387
S. Rombouts.	206	St. Peter denying Christ	470
P. Brill.	207	A Landscape	500
Ascanius.	208	Medea restoring to Life the Father of Jason	503
Ditto.	209	The companion.....	—
C. Maratti.	210	St. Clara with the Infant Jesus	531
Tintoretto.	211	The Last Judgment. <i>A sketch, spirited</i>	873
Balastra.	212	Three Mythological Pictures	889
J. Stern.	213	An Altar Piece	18
J. Steen.	214	A Sick Chamber. <i>A high finished cabinet picture</i>	335
Huysmann.	215	A woody Landscape, Figures, and Cattle	419
Vandyck.	216	The Virgin, St. John, and Angels, weeping over the Body of Christ. <i>Capital</i>	243
J. D. De Heem.	217	A Table with Still Life, <i>highly finished</i>	325
C. Maratti.	218	The Flight into Egypt. <i>An elegant composition, painted in a clear tone of colour</i>	596
N. Poussin.	219	A View of the Palazzo Farnese, embellished with ele- gant Figures, <i>very fine</i>	691
Guido.	220	The Flight into Egypt, <i>well composed and drawn</i> ...	—
Blieck.	221	Interior of a Church with Figures, by <i>Du Jardin</i> , <i>very fine</i>	346

Old Numbers of
the Exhibition
Catalogue.

	LOT.		
C. Cignani.	222	Charity, <i>finely Composed. Drawn and painted in an agreeable tone of colour</i>	478
N. Poussin.	223	The Seven Sages of Greece	694
A. Veronese.	224	St. Agatha, relieved by St. Peter. <i>An exquisite cabinet picture, the composition pleasing, and the whole painted with great delicacy of finishing</i>	910
C. de Harlem.	225	A set of Sacred-Subjects, with folding pannels	823
C. Cignani.	226	Vulcan complaining to Jupiter of the Infidelity of Venus, <i>capital</i>	832
A. Bellucci.	227	The Queen of Cyprus and her Children, imploring Aid of the Venetians, <i>a grand composition</i>	830
G. Poussin.	228	An elegant Italian Landscape, <i>very fine</i>	660
Ditto.	229	The Companion, <i>of equal merit</i>	
Schalcken.	230	A Woman with a lighted Candle. <i>The effect of light admirably managed, exquisitely finished, and in perfect preservation</i>	446
S. del Piombo.	231	Children brought to Christ, <i>a grand composition, finely coloured</i>	604
Denner.	232	Portrait of Denner's Daughter, <i>exquisitely finished</i>	22
Coreggio.	233	The Adoration of the Shepherds, <i>painted with great freedom of spirit, and with magic effect</i>	552
Rembrandt.	234	View in North Holland. <i>A truly capital picture, painted with great truth to nature, the colouring rich, brilliant, and harmonious</i>	345
Ghirlandajo.	235	Madona and Child, <i>capital</i>	586
De Heem.	236	A Sideboard with a Lobster, Fruit, Vases, &c. <i>A truly capital picture of this painter, who stands unrivalled in these subjects</i>	466
Rembrandt.	237	Christ appearing to Mary Magdalen, <i>painted with great spirit and effect, the colouring rich and harmonious</i> ..	304
N. Poussin.	238	Architecture, with Emblems of the Arts. <i>A pleasing composition, finely coloured and touched with spirit</i>	659

	LOT.		Old Numbers of the Exhibition Catalogue.
Claude.	239	An elegant Landscape, with the Flight into Egypt. <i>An interesting picture, the scenery beautifully grand, and painted in a clear fresh tone of colour.....</i>	684
Dominichino.	240	Joseph and Potiphar's Wife, <i>well composed, and drawn and coloured with great brilliancy and effect</i>	627

THE END OF THE SECOND PART.

A
CATALOGUE
OF THE
Third Part
OF THAT
MAGNIFICENT AND TRULY CAPITAL
COLLECTION of PICTURES,
WELL KNOWN AS FORMING THE
Truchsessian Gallery;
WHICH HAVE BEEN IMPORTED AT AN IMMENSE EXPENCE FROM THE
CONTINENT.

They comprise some of the *finest Works* of the most celebrated Masters
of the
ITALIAN, FRENCH, FLEMISH, GERMAN, & DUTCH SCHOOLS,
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CARRACCI,
GUERCINO,
LANFRANCO,
VELASQUEZ,
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BASSANO,
MOLA,
S. ROSA,

CLAUDE,
L. GIORDANO,
GUIDO,
P. CORTONA,
BAROCCIO,
TINTORETTO,
MIGNARD,
LE BRUN,

LIBERI,
PELLEGRINI,
DE CRAYER,
E. SERANI,
PAROCELLE,
MIGNARD,
ECKHOUT,
BOL

BRECKELEN CAMP,
HELSTOCADE,
JANSENS,
VERNET,
PILLEMENT,
DE HEEM,
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VAN LYN

Particularly a capital Picture by ECKHOUT, of the Prophet ELISHA and the WIDOW; a ditto of CLELIA in the CAMP of PORSENNA, highly finished, by HELSTOCADE; a Landscape by CLAUDE, &c.

THE WHOLE OF WHICH WILL BE PEREMPTORILY SOLD
By Auction,

By Mess. SKINNER, DYKE, & Co.

WITHOUT RESERVE,

On THURSDAY the 22d of MAY, 1806, at Twelve o'Clock,
AND FOLLOWING DAY,

AT THE TRUCHSESSIAN GALLERY,

In the New Road, Mary-le-bone, London.

To be viewed Three Days preceding the Sale.

Catalogues may be had, at One Shilling each, on the Premises, and of Mess. Skinner, Dyke, & Co. Aldersgate Street.

ALSO OF

Mr. Cruttwell, Printer, Bath; Mess. Rudhall & Co. Printers, Bristol; Mr. Billinge, Printer, Liverpool; Mr. Donaldson, Printer, Edinburgh; and of Mr. Tait, Printer, Glasgow.

On SATURDAY, MAY 31, will be peremptorily Sold by Auction, in numerous Lots, the MATERIALS of the extensive GALLERY, erected for the express Purpose of the Exhibition of the Truchsessian Gallery of Pictures.

CONDITIONS OF SALE.

1. THE highest Bidder to be the Buyer, and if any Dispute shall arise between two or more Bidders, the Lot to be put up again.
2. No Person to advance less than Two Shillings and Six-pence,—above Five Pounds, Five Shillings ;—above Ten Pounds, Ten Shillings ;—above Twenty Pounds, Twenty Shillings ;—and so on in proportion.
3. Each Buyer to pay a Deposit of 20 per Cent in Part of Payment for each Lot, and to declare his Name and Place of Abode if required.
4. The Lots to be taken away (with all Faults) at the Buyer's Expence, within Three Days after the Sale is ended, and the Remainder of the Purchase-Money to be absolutely paid before the Delivery.

Lastly—If any Lots remain uncleared after the Time limited, the Deposit-money shall be forfeited, the Lots re-sold, and the Deficiency, if any, together with the Charges, to be made good by the Defaulters in the present Sale.

CATALOGUE.

FIRST DAY'S SALE,

THURSDAY the 22d of MAY, 1806, at Twelve o'Clock.

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>Hofnaas.</i>	1	Head of a Young Man with a Golden Chain	103
<i>Waxschlunger.</i>	2	Birds near a Marsh	103
<i>Pfeyl</i>	3	Portrait of a Child	119
<i>J. Major.</i>	4	A Mountainous Landscape with a Hermit.....	803
<i>Edlinger.</i>	5	Head of a Peasant	3
<i>D. Graan.</i>	6	A Holy Family	38
<i>Pottgiesser.</i>	7	The Infant St. John	20
<i>Krahe.</i>	8	The Head of a Woman expressing Grief	168
<i>C. Holstein.</i>	9	Agar consoled by the Angel.....	179
<i>C. Amberger.</i>	10	Portrait of Phillip the Second, when Archduke of Austria	16
<i>Mengs.</i>	11	A Man a sleep—a Study	162
<i>Honthorst.</i>	12	Portrait of a Musician	226
<i>Schut.</i>	13	Head of an Angel	459

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>L. Baldi.</i>	14	Conversion of St. Paul	642
<i>Nogari.</i>	15	Head of a Young Savoyard	630
<i>Argillieres.</i>	16	A Portrait—a <i>Sketch</i>	665
<i>Coosemans.</i>	17	Fruit and Herbs	732
<i>Antique.</i>	18	A Madona and Infant	785
<i>Brughel.</i>	19	A Garland of Flowers	792
<i>Spielberger.</i>	20	Head of an Old Woman	795
<i>Brughel.</i>	21	A small Landscape with a Foundry—in the manner of ..	793
<i>Hans Holzer.</i>	22	Child blowing Bubbles	791
<i>Brekelenkamp.</i>	23	An Old Man	428
<i>Verkolie.</i>	24	A Fish Woman	380
<i>Tournieres.</i>	25	A Portrait—a <i>Sketch</i>	663
<i>F. W. Tamm.</i>	26	Pigeons and Fruit	35
<i>Schmidt.</i>	27	A Mountebank Fortune-Teller	39
<i>M. Quadal.</i>	28	Rabbits and Fruit	37
<i>F. Oelenheinz.</i>	29	Portrait of Himself	71
<i>A. Van Niculand.</i>	30	Silenus, Fauns, and Bacchants	176
<i>Van Keulen.</i>	31	Portrait of a Scholar, 1635	840
<i>Chaperon.</i>	32	A Madona and Child	850
<i>Grimoux.</i>	33	Portrait of a Young Lady—a <i>Sketch</i>	677
<i>Rubens.</i>	34	A Study of a Pig	404
<i>Hans Hulsmann.</i>	35	Portrait of a Clergyman	25
<i>Langer.</i>	36	An Allegorical Picture in Honour of <i>Angelica Kauffman</i> ..	55
<i>Hans Von Achen.</i>	37	Holy Family	42
<i>Theod. Roos.</i>	38	Portrait of Sal. Rosa	149
<i>G. Brandi.</i>	39	The Martyrdom of St. Cosmas and Damianus	534

Old Numbers of
the Exhibition

LOT.

Old Numbers of
the Exhibition
Catalogue.

<i>Argillieres.</i>	40	Portrait of a French Prince	714
<i>Biscaino.</i>	41	The Prodigal Son— <i>a Sketch</i>	599
<i>P. Da Cortona.</i>	42	St. Lucas— <i>a Sketch</i>	608
<i>Baldung.</i>	43	Two Female Heads— <i>probably Portraits</i>	789
<i>B. Spranger.</i>	44	An Allegory of Vanity	787
<i>De Troye.</i>	45	Portrait of a French Nobleman	813
<i>H. Schoenfelder</i>	46	Ruins and Hermit	820
<i>Franceschini.</i>	47	A Magdalen	871
<i>Van Kessel.</i>	48	Genii with a Garland of Fruit	907
<i>Marcellis.</i>	49	Foliage, Butterflies, and a Cat	885
	50	Centaur	881
<i>Valkenburg.</i>	51	Dead Birds and Hunting Equipage	877
<i>J. de Mabuse.</i>	52	The Flagellation	882
<i>Mario de Fiori.</i>	53	Flowers	875
<i>G. Brandi.</i>	54	The Virgin appearing to the Apostles	878
<i>Kupetzky</i>	55	A Portrait of Himself	48
<i>D. Sayder.</i>	56	Christ crowned with Thorns	144
<i>Teniers.</i>	57	A Mountebank vending Medicine	238
<i>Hans Hulsman.</i>	58	A Portrait of a Parson of St. Colomba in Cologne	368
<i>Tiepolo.</i>	59	A Boy with a Portfolio	480
<i>B. Castelli.</i>	60	Ruins of Antient Rome	588
<i>Rotari.</i>	61	A Young Shepherdess with a Rose	530
<i>Baciccio.</i>	62	The Continence of Scipio— <i>a Sketch</i>	555
<i>Frangipani.</i>	63	A Herdsman with a Flute	548
<i>Testelin.</i>	64	Mercury carrying off Hebe	843
<i>Le Brun.</i>	65	The Judgment of Paris— <i>style of</i>	845

Old Numbers of
the Exhibition
Catalogue.

LOT.

Old Numbers of
the Exhibition
Catalogue.

<i>P. Da Cortona.</i>	66	St. Barbary beheaded	851
<i>Le Bruh.</i>	67	Cupids in the Air	809
<i>Boucher.</i>	68	Italian Landscape	814
<i>Perrier.</i>	69	A Reposo—a Sketch	696
<i>Argillieres.</i>	70	Portrait of Himself	669
<i>Jan. Peters.</i>	71	Storm at Sea	740
<i>J. Hulsman.</i>	72	A Portrait of a Man dressed in Black	47
<i>C. Lotk.</i>	73	St. Jerome	26
<i>S. Da Pesaro.</i>	74	St. Nicholas praying for the Deceased—a Sketch	640
<i>Pinas.</i>	75	Nebuchadnezer restored to Royalty	244
<i>Holstein.</i>	76	A Bacchanal	255
<i>J. Romano.</i>	77	The Woman taken in Adultery	598
<i>Teniers.</i>	78	St. Jerome at Prayers	381
<i>N. Grassi.</i>	79	St. Augustine the Bishop	863
<i>G. Van Herp.</i>	80	Mercury slaying Argos	412
<i>Van Lyn.</i>	81	A Battle near a Fortress	461
<i>Parocelle.</i>	82	A Landscape with a Banditti	807
<i>La Fosse.</i>	83	St. Irene relieving St. Sebastian	674
<i>Argilliers.</i>	84	Portrait of La Forest, the Painter	657
<i>B. Lutti.</i>	85	Cain slaying his Brother Abel	629
<i>Mignard.</i>	86	A Madona, Child, and St. John	687
<i>Rigaud.</i>	87	Portrait of a French Painter	672
<i>Guido Reni.</i>	88	Head of an Old Man	493
<i>Thyssens.</i>	89	The Salutation of the Angel	435
<i>L. Giordano.</i>	90	Dalilah cutting off Sampson's Locks	837
<i>N. Grassi</i>	91	St. Anthony the Hermit	841

	LOT.		Old Numbers of the Exhibition Catalogue.
Bassano.	92	The Adoration of the Magi, <i>very fine</i>	838
Hans Moultscher.	93	Two Sacred Subjects on pannels, <i>painted on both sides,</i> <i>curious specimens</i>	829
Ditto.	94	Two ditto ditto	—
F. Mola.	95	The Passions subdued by Fortitude and Temperance ..	835
P. Da Cortona.	96	Erminia escaping from the Crusades	834
Velasquez.	97	Portrait of a Spanish General, <i>highly finished</i>	580
Vanden Eckhout.	98	Elisha the Prophet and the Widow. <i>Painted with a spirit</i> <i>of pencil equal to REMBRANDT, in a rich and harmonious</i> <i>tone of colour</i>	322

THE END OF THE FIRST DAY.

SECOND DAY'S SALE,

FRIDAY the 23d of MAY, 1806, at Twelve o'Clock.

	LOT.		Old Numbers of the Exhibition Catalogue.
Loegel.	99	A Landscape with a Cataract.....	40
C. Amberger.	100	Portrait of a Man in a Pilgrim's Hat	15
Troger.	101	A Holy Family.....	*42
Paulsen.	102	Portrait of a Magistrate.....	67
P. Brill.	103	A Landscape—in the manner of	727
M. De Vos.	104	Head of an Old Man	797
C. De Harlem.	105	Hercules—a Study	796
F. Bol.	106	Portrait of Woman	773
Vrooms.	107	A woody Landscape with Cottages	848
	108	Vases and Fruit	869
	109	A Vintage with a Monogram, v. v. L. 1578	888
	110	A Holy Family.....	895
Pfeyl.	111	A Portrait of a Child	143
Van Lint.	112	Hercules and Omphale	201

SECOND DAY'S SALE.

9

	LOT.	Old Numbers of the Exhibition Catalogue.
Kreuzinger.	113 A Portrait of Mr. Heigl playing at Munich in the Character of <i>Otto Von Wittelbach</i>	163
J. B. Weenix.	114 A Female sitting near a Fountain	180
De Crayer.	115 Head of an Antient Philosopher	246
Backer.	116 Portrait of a Man	295
Verendael.	117 Flower Piece	361
Pereyas.	118 A Holy Family and St. John	868
Maria Tintoretto.	119 A Magdalen	890
De Heem.	120 Fruit suspended, <i>highly finished</i>	880
Amigoni.	121 A Sketch of the Cieling of Baths at Nymphenburg, in Swabia	897
Pellegrini.	122 Diana and Endymion	902
Ticpolo.	123 Alexander visiting Diogenes—a <i>Sketch</i>	535
Amorosi.	124 A Young Girl playing on the Tamborine	617
Baldi.	125 The Virgin at Prayers	618
De Troye.	126 Portrait of a French Nobleman	706
S. Coningh.	127 St. Irene relieving St. Sebastian	752
Jaaster.	128 Emblems of Vanity	770
N. Goeldorf.	129 Portrait of a Woman, 1637	815
Gemignani.	130 St Francis Xavier on his Death Bed	491
Vanderdoes.	131 A Herdsman with Camels, Sheep, &c. <i>highly finished</i> ..	498
Démarécs.	132 The Salutation of the Angel	701
Le Moyne.	133 King David penitent—a <i>Sketch</i>	679
Jan. Bol.	134 A Mountainous Landscape with Iron Works	728
Franck.	135 Emblems of Vanity	781
Suteman.	136 The Death of Adonis	783

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>Lange Peter.</i>	137	A Market Piece, <i>Painted with great truth</i>	763
<i>Diepenbeck</i>	138	Christ on the Cross, the Virgin, St. John, &c.	786
<i>Pfeiler.</i>	139	Flowers	779
<i>Pillemont.</i>	140	A Landscape and Mill	806
<i>Ditto.</i>	141	Ruins viewed through a Grotto	806
<i>Trevisani.</i>	142	An Historical Subject	870
<i>Rigaud.</i>	143	Portrait of Boileau	862
<i>Querfurth.</i>	144	A Skirmish of Cavalry	819
	145	Christ going to Emaus	842
<i>Jan de Vos.</i>	146	A Landscape with a View of a City	745
<i>Vernet.</i>	147	A Moonlight—a Sketch	688
<i>Subleyras.</i>	148	A Profile of a Woman	697
<i>L. Giordano.</i>	149	Æolus rousing the Waves	600
<i>B. Bandinelli.</i>	150	A Head of an Apostle	565
<i>Keller.</i>	151	A View of a Grotto	77
<i>Chiari.</i>	152	St. Francis	611
<i>Subleyras.</i>	153	Ceres—a Sketch	667
<i>Megan.</i>	154	A Mountainous Landscape	730
<i>Jouvenet.</i>	155	A Madona	693
<i>La Fosse.</i>	156	Thetis and Tritons	705
<i>Batiste.</i>	157	A Vase and Flowers	675
<i>C. Maratti.</i>	158	A Mater Dolorosa	593
<i>Lanfranco.</i>	159	Collecting the Manna	533
<i>E. Sirani.</i>	160	Vanity, allegorically represented	547
<i>Vandermeulen.</i>	161	A Party on Horseback	197
<i>J. Stern.</i>	162	The Virgin appearing to St. Nicholas	165

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>J. F. Beich.</i>	163	A View of a Lake and Caravan	109
<i>Holstein.</i>	164	Diana and her Nymphs surprised by Acteon	366
<i>Albano.</i>	165	Head of a Woman, the Expression of Grief.....	494
<i>S. Del Sole.</i>	166	The Contest between the Lapiths and Centaurs	553
<i>Guercino.</i>	167	St. Francis meditating	594
<i>Pellegrini.</i>	168	Artemesia with the Ashes of her Husband	603
<i>Ditto.</i>	169	Lucretia plunging the Dagger in her Heart.—The Com- panion	603
<i>Torenvliet.</i>	170	A Boor and his Wife going to Market	370
<i>Jansens.</i>	171	Mirth and Melancholy, an Allegory	402
<i>Ostade.</i>	172	An old Man sitting.....	78
<i>N. Goeldorf.</i>	173	Portrait of a Lady in 1662.....	289
<i>Benefiali.</i>	174	The Holy Family and St. Anthony of Padua.....	484
<i>Lenardi.</i>	175	The entombing of Christ	597
<i>Lanfranco.</i>	176	The Torments of Prometheus.....	581
<i>S. Rosa.</i>	177	A Landscape and View of the Sea	607
<i>Rigaud.</i>	178	A Portrait of a Bishop.....	658
<i>Parocelle.</i>	179	A Skirmish of Cavalry.....	681
<i>Restout.</i>	180	Alexander confiding in his Physician, <i>a sketch</i>	690
<i>Golzius.</i>	181	The Assembly of the Gods.....	749
<i>Hans Moultscher.</i>	182	Two Pictures painted on both sides, Sacred Subjects, <i>singularly curious specimens</i>	829
<i>Ditto.</i>	183	Two ditto	
<i>Altomonti.</i>	184	St. Peregrine's miraculous Cure	853
<i>Sibrando.</i>	185	Susanah Bathing.....	855
	186	The Assumption of the Virgin, <i>a sketch</i>	856
<i>Amigoni.</i>	187	Bacchus and Ariadne.....	858

	LOT.		Old Numbers of the Exhibition Catalogue.
<i>Liberi.</i>	188	Cupid breaking his Bow.....	859
<i>Congio.</i>	189	Moses and his Brother before Pharaoh.....	861
<i>L. Da Reggio.</i>	190	Menelaus intending to punish the Infidelity of his Wife	905
<i>L. Caracci.</i>	191	St. Jerome hearing the last Trumpet	899
<i>Strigel.</i>	192	Two sacred Subjects on pannel, <i>painted on both sides,</i> <i>curious specimens</i>	827
<i>Aertveldt.</i>	193	A Storm and Shipwreck, <i>very capital</i>	767
<i>Albani.</i>	194	Pan and Syrinx, <i>in the manner of</i>	620
<i>Helstocade.</i>	195	Clelia in the Camp of Porsenna. <i>A grand composition,</i> <i>finely coloured, and very highly finished</i>	768
<i>Claude.</i>	196	A Landscape with Horses and Cattle; the Figures by P. LAURA. <i>A warm glowing picture, painted with great</i> <i>spirit</i>	708

 FINIS.

